

真義大觀



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# 真義大觀

Vol. IX







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# SELECTED RELICS

of

## JAPANESE ART

*Vol. IX*

EDITED BY S. TAJIMA.

# 真美大觀

第 九 冊

PUBLISHED

BY

**NIPPON SHIMBI KYOKWAI,**

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## SELECTED RELIGS

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JAPANESE ART

XV 504

EDITED BY S. TALIMOV.

真大賸

漢 武 冊

PUBLISHED

NIPPON SHIMBI KYOKWA

ЗЕМЛЕ ОТОЧКА

THE INFORMATION AND PHOTOGRAPHY COMPANY, 1001



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帝室御物

群鷄及群貝圖絹本着色

伊藤若冲筆

三十幅中の二幅

(各幅四尺七寸九分、横二尺六寸五分、帝室博物館蔵)

茲に謹載する伊藤若冲の群鷄及び群貝圖二幅は第二冊に掲げたる産雁及連魚圖と同じく三十幅對中の物なり此幅元と京都相國寺の寶什なりしが今は帝室の御所藏に歸せり若冲の畫の世に傳はるもの甚だ多しと雖も其一代の技倆を代表するに足る可き大傑作は此三十幅を指て他に究む可らざるなり就中此畫は筆勢頗る奇逸設色甚だ鮮麗にして能く群鷄の姿態を盡し又巧みに群貝の興趣を描けり是れ夫の徒らに舊套に泥み古人の精粕を甘しとする凡庸畫師の夢想にだも及ばざる所にして若冲が獨擅の妙處なり傳へ云ふ若冲一日大に感悟する所あり其平生模寫せる粉本を燒盡して別に寫生の一派を創し更に新機軸を出せり而して筆を下すや先づ鷄より始むと其事跡融だ清の周覽字は元覽花鳥畫を以て名ありに類す周覽若かりし時一日其臂で描寫せる古圖稿本を取り盡く之を焚きて曰く畫は須らく手眼より出づ可し何ぞ前人の蹤を追はんやと畫く毎に花に對して寫生せりと若冲が羽毛花卉を畫くに妙を得て其盛名を一世に馳せ其美を千秋に傳ふるもの亦唯此一大發憤に因由すと云ふ可し

COCKS AND SHELLFISH.

(Two of a set of thirty Kakemono, coloured, each, 4 feet 8 inches by 2 feet 6½ inches.)

BY JAKUCHŪ ITŌ

OWNED BY THE IMPERIAL HOUSEHOLD.

(COLLOTYPE.)

These pictures of cocks and shellfish, by Jakuchū Itō, form part of a set of thirty altogether, to which belongs 'Gan, and Ayu in a Lotus Pond,' reproduced in Vol. II. They were originally the property of the temple, Shōkokaji, Kyōto, but have lately been presented to the Imperial Household. Many of the productions of our artist have come down to us, but there is no other besides this set on such a large scale and so carefully treated. A variety of cocks and hens and many different species of shellfish are brought together and minutely depicted on each canvas. These serve as the best of material for the study of the work of Jakuchū, and of the Japanese school of realists. Tradition tells us that he burnt up all his albums containing copies of the model paintings by the older masters, and turned his attention to studies from life, in which field of art he created an original style. It is said that he was selling cabbages in the street of Nishi no-tōm, Kyōto, in his youth; but his genius eventually brought him to the position of a great artist.



（普聖國只廿廿式登，附二只六廿五登）（帝聖新辦論湖區）

COLLOID. 115

The first of these is the fact that the
 *Journal of the American Medical Association*
 has been the only one of the four
 to publish a special section on
 "The Medical Profession" for
 many years. This section is
 devoted to the study of the
 medical profession and its
 problems, and is a valuable
 source of information for
 the medical community.















藥師如來木像 傳止利佛師作

(身長二尺八寸)

大和國眞言宗法輪寺藏

法輪寺は著名なる法隆寺の北八町の處に在り今は眞言宗に屬せり其草創の年代に就きては諸説區々たれども或一説には推古天皇の御宇(西曆五九三年—六二八年)山背大兄王の建立する所にして七堂伽藍全備し建立のさま宛然法隆寺の如くなりしも其後兵亂等の災に罹り遂に荒廢に歸するに至れりと云へり其境内に現在する三層の塔婆は當代の遺物として大に建築家の注目を惹きまた金堂内に安置せる佛像中には正しく當時の製作と覺しきものあり茲に掲ぐる藥師如來木像の如き即ち其なり今此像の緣起を釋ぬるに山背大兄王の妃春米女玉懷胎せられし時醫王善遊に難産の苦痛を除かんことを祈られしに紫雲起りて樟樹の上に鹽き夜中頻りに光明を放ち虚空に聲ありて藥師如來の像を造る可しと告ぐよりて當時の名匠烏佛師に命じ其樟木を以て此像を造らしめけるに妃忽ち三島女王を安産せられしと云ふ是れ固より深く信するに足らざるの説なれども亦以て考證の志料に供す可し今其様式手法材質等を取つて之を法隆寺金堂内に安置せる藥師如來釋迦牟尼佛第一冊掲載(四天王第四冊揚敷等の諸像に徴し又夢殿の觀世音及び中宮寺の如意輪觀世音第三冊所載等によりて稽へ更に又同一の堂内に安置せる虚空藏菩薩木像第八冊を看よに就て之を驗するに推古時代の佛像なりと言ふに難からず但し此像は法隆寺の諸像に比して其製作聊か劣るの感なきにあらずと雖も果して當代の遺品とせば藝術史上頗る尊重す可きものなること何人も異論なき所なる可し

藥師如來のことは前冊既に屢述べたり就て參看せらる可し

WOODEN IMAGE OF BUDDHA BHESHAJYA-GURU.

(3 feet 5 7/8 inches in height.)

SAID TO BE BY TORI.

OWNED BY THE TEMPLE, HÔRINJI, YAMATO.

(COLLOTYPE.)

Hôrinji is a temple at a distance of about half a mile to the northward from Hôryûji, another temple famous for its old buildings. According to tradition, Hôrinji was built by Prince Yamashiro-no-Oyê, in the reign of Empress Suiko (593-628), and was formerly as large an establishment as Hôryûji is at the present time, having been completely equipped with all the requisite principal and accessory buildings, but, in a conflagration which subsequently occurred, it was practically destroyed. There still exists, however, a three-storied pagoda in the temple grounds, which is greatly admired by architects as an example of antique buildings; and moreover, there are extant in the Kondô, the central hall, several images of Buddhas, which are valuable relics of olden time. The wooden Bhesha-jya-guru, here reproduced, is one of them. According to tradition, the Princess of Yamashiro-no-Oyê, having been inspired by Buddha once upon a time, ordered **Tori**, an eminent artist of that period, to carve an image of Bhesha-jya-guru, and the original of our picture was made. We do not know whether this tradition is true or not, but when we compare this image with those of the same Buddha, of Śākyamuni (see Vol. I.), of the Four Māhārājas of Heaven (see Vol. IV.), of Avalokiteśvara, in the Yumedono of Hôryûji, and also of Cakravati-cintā-maṇi Avalokiteśvara, of Chûgûji (see Vol. III.), etc., and examine closely the quality of the wood and the method of handling the knife, we are disposed to attribute this one to the Suiko period without any hesitation. Although the present image is rather inferior to the others mentioned, yet it is probably one of the oldest pieces of that kind of sculpture in our country, and is, therefore, a very precious relic in the history of Japanese art.











乾園婆王及五部淨乾漆像 傳問答師作

一、乾園婆王 (身長四尺九寸)

二、五部淨 (身長一尺六寸)

奈良法相宗大本山興福寺藏

茲に掲ぐる二個の乾漆像は八部衆中の二體にして、一は乾園婆王他は五部淨と稱するものなり八部衆は梵天帝釋四天王等と共に釋迦牟尼佛説法の道場を翊衛するものにして天龍夜叉乾園婆阿修羅迦樓羅緊那羅摩睺羅伽の八鬼神即ち是れなり乾園婆は帝釋天の樂神にして須彌山の南金剛窟に住し帝釋天が樂を作さんと欲する時は即ち上天すと云ふ五部淨に至りては其名八部衆中に見えず是れ或は觀音の二十八部衆の一ならんか而して乾園婆王亦時に二十八部衆に列すること猶沙利羅王散脂大將軍婆迦羅王等と同じきを見れば此八部衆は夫の二十八部衆を誤り傳へたるものにはあらざるか  
興福寺の流記御監記及び由來記等に依るに此八部衆は天平六年西暦七三四年光明皇后御母橘夫人の爲めに造營せられし同寺西金堂今は其廢址を存するのみに安置ありしものと額安寺の古像なりと云ふ額安寺は大和の熊鷹山に在り因りて昔時は熊鷹精舍とも稱せり聖德太子西暦五七三年一六二二年の創始にして道慈律師天平十六年即ち西暦七四四年七十餘歳にて寂すの紹興せる所なれば興福寺の西金堂よりも古利なること言ふを俟たずされば西金堂創立の當時額安寺より之を移したるものならんか更に角に此像は天平寶字元年西暦七五七年一七六四年既に西金堂に安置せられ而して貞永元年西暦一二二二年天佛師寺主藏慶幸等之を修護したること舊記に見え其由來頗る顯著なるのみならず姿態に容貌に能く寫生の妙を現はし神采奕々人に迫るの感あらしめたる如き精技妙工殆んど他に比倫す可きなし而して五部淨の下部半身太しく損失したるは頗る惜む可しと雖も却てこれによりて其製作法の如何を窺ひ得べく當時の技術の進歩を徴知す可き好材料なりと謂ふ可し

LACQUER IMAGES OF GANDHARVA AND GOBUJŌ.

I. GANDHARVA (4 feet 10 3/4 inches in height).

II. GOBUJŌ (1 foot 7 inches in height).

SAID TO BE BY MONTŌSHI.

OWNED BY THE TEMPLE, KŌFUKUJI, NARA.

(COLLOTYPE.)

The two lacquer images here reproduced are said to represent two of the eight classes of demons. Gandharva is supposed to be a heavenly musician belonging to the retinue of Sakra (Indra); but as to Gobujō, we are at present unable to explain what he is, for his name is not found among the eight classes of demons. According to some old and reliable records, these images originally belonged to a temple, called Gakuanji, in Yamato, which was built by Prince Shōtoku (573-622); but they were afterwards removed to the West Kondō (now ruined) of Kōfukuji, which was founded by Empress Kōmyō, in 734. We know, from another source, that these images were in the West Kondō in the Tempyō-hōji period (757-764) and that they were repaired by Keikō, a Dai-Bussshi. The ornamental design and its colouring, the skilful finish, the faces, and the bodies indicating the exactness of a life-copy:—all these show the unequalled workmanship of the Tempyō period (8th century) of Japanese art. The under portion of the body of Gobujō is so much injured that it is difficult to reproduce it here; but we can ascertain, from the half-broken specimen, the old method of making a lacquered image. We know next to nothing of Montōshi, to whom these images are attributed.

















寶光虛空藏菩薩木像

作者不詳

五大虚空藏菩薩五體中の一體

(身長三尺三寸)

山城國高雄眞言宗神護寺藏

寶光虚空藏菩薩のことは第一冊五大虚空藏菩薩木像の説明中に詳述したる如く富貴智慧等を興ふるを其本願とし身相は青色にして左手に鉤を執り右手に大光明を放てる三辨寶を持すと云ふ茲に出す像も其右手に三辨寶を持したること其手相によりて之を知るを得れども何れの頃にか之を失したるものなる可し是等五大虚空藏の五體は寺傳には弘法大師寶龜五年一承和二年即ち西暦七七四年一八三五年の作なりと云ひ三代實録には眞清僧正之を造りて五重寶塔一説には多寶塔とも云ひ又は一重寶塔院とも云へりに安置し春秋永く法會を設けて國家を鎮護すと記せり元亨釋書及び本朝高僧傳等の諸書又同意味の文を載せたり眞濟姓は紀氏延暦十九年西暦八〇〇年京都に生る幼にして出家し弘法大師に從て密法を受け二十五歳にして既に傳法阿闍梨と爲る後高尾の峰に入り山を下らざること十二年嵯峨天皇其苦行を聞召し内供奉十願師と爲す承和の初勅を奉じて入唐中途船破れ辛うじて歸るを得たり文德天皇亦深く師に歸依し給へり師權少僧都より權大僧都を経て僧正に至り貞觀二年西暦八六〇年二月廿五日六十一歳にて寂す師は紀僧正と稱せられ弘法大師の十大弟子中其稱首たりしと云ふ此像果して此大徳の作なりとせば所謂弘仁時代(西暦第九世紀の初の遺品なるに相違なれども其彫法様式より見れば多少藤原時代(西暦第九世紀の後半より第十二世紀の終に至るの趣致を認めざるにあらず且つ近衛天皇の久安五年西暦一一四九年神護寺の焼失したるを思へば是れ果して當初の像なりや否や頗る疑なきを得ず然れども仔細に此像を點檢すれば處々に焼痕を認め得て火災に罹りたるの證據あり又神護寺の舊記に朱雀天皇(西暦九三一年一四六六年)同寺に臨幸ありし時五大虚空藏像の彩色を修理したる由を記せるを以て見れば之を弘仁時代の物と見るの外なからんかごまれ其製作の優美なる此種の彫刻中希れに見る所なり

WOODEN IMAGE OF THE SAINT ÂKÂŚA-GARBHA.

(3 feet 3 3/4 inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, JINGOJI, YAMASHIRO.

(COLLOTYPE.)

To the Bodhi-sattva Âkâśa-garbha we have referred in the note to the five Âkâśa-garbha given in Vol. I. He is generally represented as blue in colour, with a spear in his left hand and a representation of the three jewels ('Triratna,' an emblem of trinity) in his right. The present statue seems to have had the 'Triratna' in its hand, but it is now lost. As to the artist, traditions differ: one attributes it to Kôbô Daishi (774-835) while another assigns it to Shinsai Sôjô. The latter was a pupil of the former, and went to China by Imperial command in search of the Law, but greatly to his regret he met with shipwreck and came back to Japan without attaining his object. He died in 860, aged sixty-one. Both traditions may be altogether wrong; for if we are not mistaken, the image displays a trace of the influence of the Fujiwara period (from the latter half of the 9th century to the end of the 12th) in its method of carving, in its design, and in its taste. The temple, Jingoji, where the image is deposited, was destroyed by fire in 1149, and we are not certain whether this figure is the original or not: but we see on it some signs of its having been charred; and, besides, we read in the old records of the temple, that when Emperor Shûjaku (931-946) visited the temple, the image had been repaired. If this be so, it has to be referred to the Kônin period (beginning of the 9th century); and the traditions above mentioned would seem, after all, to point to an historical fact. It is an excellent specimen of wood-carving, and it is very difficult to find such as this, even in old temples of Japan.

長武銀平藏茗園木外

增補







枕本尊文殊菩薩木像 作者不詳

厨子高四寸七分

紀伊國高野山真言宗通明院藏

本像は弘法大師實録五年一承和二年即ち西暦七七四年一八三五年の作と傳へらるゝ枕本尊なり枕本尊とは常に信者の座邊に安置して崇敬祈念する持佛の謂なる可しさて厨子の中央に在りて獅子に乘れるものは即ち文殊菩薩にして其左方の僧形は覺愛三藏合掌せるは善財童子右方の巖上に立てるは梵天其下に在りて獅子の鬚を執る勢を爲せるは于闐王にして、づれも文殊の眷屬なり是等の像は皆厨子と共に一村を以て彫り成せるものにして其刀法精緻巧妙を極め而も纖弱繁瑣の弊に陥らず而して文殊及び各眷屬の容貌姿態よく個々の精神相好を表現せるのみならず獅子の如きは普通の古彫刻に於て見るものと頗る其趣を異にし無畏獨歩の威風凜凜として四邊を拂ふの概あり加ふるに文殊の背後に彫出せる唐草の如き優美高雅の致に富み其手訣の非凡なる寔に嘆賞す可き名品なり然れども之を大師當時の作なりとするは聊か疑なき能はず恐らくは一層新しき時代の物なる可し只憾むらくは之が微證に資す可き好材料なく明かに其年代を斷定するを得ざること由來本邦此種の彫刻を傳ふるに極めて少し即ち夫の安藝の嚴島神社及び金剛峯寺の枕本尊等と共に希有の重寶と稱す可し

WOODEN IMAGE OF THE SAINT MAÑJUŚRĪ: AND SHRINE.

(Height of the Shrine, 5½ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HENMYŌ-IN, KŌYASAN, XI-I

(COLLOTYPE.)

This portable shrine with the images of Mañjuśrī, et als., is said to have been carved by Kōbō Daishi (774-835). It is a small hand-shrine and is generally known as *Makura Honzon* ('The Pillow Saint'); it is cut out of one piece of wood, split into three parts. In the centre sits the saint, Mañjuśrī, on a lion's back; to his left stands the priest Kakuai (Hsiao ai), and under the latter is Zenai (Shan-tsai), a youth; on the right-hand side stands Brahmā, the god, above and the king of Kustana (Khoten) below. The delicate and skilful carving, without falling into awkwardness, has brought out all the individual characteristics of the respective personages with wonderful fidelity. The lion, too, is quite different from those we usually see in ancient carvings, and much superior to them, while the design of a vine at the back of the central saint is, especially, very finely executed. From all this, we do think it right to attribute the shrine to Kōbō Daishi, although it is rather of a later origin. At present, we have no means of ascertaining the history of this excellent piece of sculpture, yet we do not hesitate to remark here that it holds an equal position in its workmanship with the *Makura Honzon* at Itsukushima, of Aki province, and with that of Kōngōbōji on Koyasan (see Vol. VIII).



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歸附關西聖山麓名嶺四山

對本經文經善論本對 附各不第

WOODEN IMAGE OF THE SAINT MANJUSRI; AND SHRINE.

COLONIAL  
OWNED BY THE TEMPLE HENRY IN KÖYAPAN, K-I.







釋迦如來木像 傳定朝作

(高三尺五寸五分)

奈良法相宗大本山興福寺藏

興福寺の北圓堂は養老五年西暦七二一年石大臣長屋王が元明・元正二帝の勅を奉じ石大臣藤原不比等の追福の爲めに創建したるものなり其後數次の火災に罹り、今の堂宇は永承三年西暦一〇四八年に再建したるものにして、寺中最古の建築なりとす。茲に掲ぐる釋迦如來の木像は即ち此堂に安置せられ古來定朝の作と傳ふるものなり。定朝は康衡の男にして治安二年西暦一〇二二年法橋に敍せられ永承三年更に法眼となる。佛像彫刻の名人にして大佛師の祖と稱せられ夫の有名なる運慶・漢慶等の如き皆定朝の系統を嗣ぎたるものなり。此像果して定朝の作なりや否や傳來の外別に證據の徴す可きなけれども面貌姿態の端嚴殊妙にして、天衣彫刻の穩健なる能く百代の教主たる釋迦牟尼佛が說法度生せる風采を寫出し刀法至妙なり眞に尊重す可きの鑒像と云ふ可し。

WOODEN IMAGE OF ŚĀKYAMUNI.

(3 feet, 6 3/4 inches in height.)

SAID TO BE BY JŌCHŌ.

OWNED BY THE TEMPLE, KŌFUKUJI, NARA.

(COLLOTYPE)

The first Hoku-endō of Kōfukuji was built upon Imperial command by Prince Nagaya in 721, but the stactone has often been destroyed by fire, the present hall having been erected in 1048. The wooden image here reproduced was placed in that hall; the original was attributed to Jōchō, the founder of D. Bashō (H. Great Buddhist Sculptor) who flourished in the beginning of the 11th century. We see, at the present time, no means of ascertaining the authorship other than the tradition. As the carving displays the touch of a master hand in the face, the robe, and all the other details, the dignity of the great reformer of Indian religious thought is fully brought out by the artist's rare technical skill. There is, therefore, sufficient ground for believing that it is the production of an eminent artist.

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五髻文殊菩薩畫像絹本着色 傳僧珍海筆

(高二尺三寸一分、横一尺四寸三分)

紀伊國高野山真言宗無量壽院藏

五髻文殊菩薩のことは第二冊五髻文殊渡海圖の説明に於てこれを述べたり又珍海は該説明中にも記せる如く藤原基光の子にして東南院の覺樹に従ひて華嚴法相因明を研究し又三寶院の定海に就いて密教の秘奥を受け東大寺の已講となりし人なり席に登るや談鋒峻拔放て當る者なく時人稱して文殊の應化なりと云ひしとぞ仁平年中(西暦第十二世紀の央)福那院に住し法華維摩勝鬘經を講ず暮年に至り又淨業を修め淨土義私記決定往生集淨影義章を撰む師亦丹青を善くし傳法院覺變即ち興教大師にして真言宗新義派の祖なり康治二年即ち西暦一一四三年四十九歳にて寂すと割席の遇あり金剛界大日像を書きて之に贈りしと云ふ此高僧にして此技藝ある頗る以て珍とす可し宜なる哉世人の其遺蹟を尊重愛惜するや然れども其極終に年代製作及び書風等の如何をも顧みず漫に古畫を取つて珍海の筆と稱するに至れるは惜む可しされば世に珍海の筆と稱する文殊畫像極めて多けれども大抵燕石を以て趙璧とするものにして鑑識家の一顧にだも値せず特り本圖は氣格高遠筆鋒勁秀賦彩巧緻にして相好の端嚴微妙なる猛獸も亦自から其德に服するならんと思はる真に希世の名畫にして是ぞ正しく珍海の作なる可し乃ち之を彼の第二冊に掲げたる文殊渡海の圖に比較するに年代趣致俱に相吻合するを覺え已講眞筆の傳蹟して其疑ふ可らざるを知るなり

THE FIVE-TUFTED MAÑJUŚRĪ.

(Kakemono, coloured, 3 feet 3 1/4 inches by 1 foot 5 inches.)

SAID TO BE BY CHINKAI.

OWNED BY THE TEMPLE, MURŪJŪ-IN, KŌYASAN, KI-I.

(COLLOTYPE.)

For information concerning the Five-tufted Mañjuśrī and about Chinkai, we refer our readers to the note appended to a similar picture in Vol. II. Chinkai was a successful investigator of Buddhism, while he was, at the same time, a great artist. During the Ninpei period (middle of the 12th century) he resided at a temple, Zenna-in, in Yamashiro, lecturing on the 'Lotus of the True Law' (Saddharma-puṇḍarīka), the Vimalakīrti Sūtra, etc. Kakuban (founder of the new Shingon sect; died in 1143) was an intimate friend of Chinkai, and obtained from him a picture of the Buddha Mahā-vairocana (Dainichi) as a token of friendship. The artistic fame of our painter became so wide-spread among people generally that, after a while, some began recklessly to attribute to him many Buddhist paintings with which, in reality, he had nothing to do. So we have several pictures of Mañjuśrī said to be by him, but in nine cases out of ten they are of very inferior character. The superiority of the picture here reproduced, in taste, spirit, treatment, and colour, takes it entirely out of the latter category; it is well worthy the traditional author. Compare, for confirmation of this opinion, this picture with that given in Vol. II; they will be found equal in imagery and in skill.

此の文を讀むに圖に引對するに筆力即筆用と昧合するを要す

[illegible]

二翅二尺三寸一分，體一尺四寸三分。

正學文淵閣藏書(歸本件也)

THE FIVE-TUPLED MANUSCRIPT.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840.







彌勒菩薩畫像(絹本着色)

筆者不詳

(竪四尺八寸一分、横二尺九寸一分)

大和國生駒山眞言律宗寶山寺藏

大和國生駒山般若窟即ち寶山寺は夫の苦修忍行を以て著名なる湛海律師寛永六年—正徳六年即ち西暦一六二九年—一七一六年の再興したる靈場にして二六時中勸行の貝音絶ゆるの時なく參詣の士女隨を接して其形を絶たず隨ひて靈像寶物の見る可きもの静からずと雖も茲に掲ぐる彌勒菩薩の畫像を以て其巨擘となさざるを得ず其面貌高古豊麗にして能く端嚴の相好を圓滿具足し其姿態溫雅優秀にして結跏趺坐の穩重なること恰も須彌山王の如し天蓋及び寶冠等は着色過半剥落したれども猶當時の莊嚴を想ふ可く蓮座及び紋様等の賦彩も亦燦染したれども以て昔年の華麗を察するに餘りあり而して此畫の由來に就ては其裏書に唐畫と記し箱には明兆の筆と書せるの外他に舊記の微す可きものなれども書風筆致によりて見れば固より唐畫にあらず又明兆の筆にもあらず隨つて其年代に就き近時衆評紛々として或は天季(西暦第八世紀)と云ひ或は藤原西暦第九世紀より第十二世紀に至ると論じ未だ一決せる所なし故に今之を確めんことは至難の業なれども試みに全體の趣致と其描法とに考へまた彩色の配合に徴し更に種々の紋様等に鑑みるに藤原時代初期の風神漸く距りて既に鎌倉時代の趣致を胚胎し來れるを覺ゆ或は是れ藤原時代のものにより鎌倉時代初期西暦第十二、三世紀の交頃のものにはあらざるか其作家の何人なるかに至りては之を推測すること能はざれども吾人は之を以て當代に於ける名工巨匠の作とするにおいて決して躊躇せざるものなり

BUDDHIST SAINT, MAITREYA.

(Kakemono, coloured; 4 feet 9 $\frac{1}{4}$  inches by 2 feet 10 $\frac{1}{2}$  inches).

ARTIST UNKNOWN

OWNED BY THE TEMPLE, HÔZAN-JI, YAMATO.

(WOOD-CUT.)

The temple, Hôzanji, on Mount Ikoma, Yamato, was formerly resorted to by Tankai (1629-1716) who had a famous reputation for his austerities. There are several valuable objects of art in the temple, such as images of Buddhas, pictures, etc., the chief of which is the picture, here reproduced. Although the diadem, the lotus-seat, and other details are faded or spoiled by age, we can, nevertheless, readily imagine the beauty of the original painting; the face, arms, ornaments, etc., so skilfully depicted, being worthy of Maitreya's saintly dignity. On the back of the picture there is some writing, intended to indicate its Chinese origin; but it can by no means be a Chinese work of art. On the case in which the picture is kept, there is a legend which states that it is the work of Myôchô (1352-1431), but that is hardly credible. Certainly as to its authorship being thus wanting, its date is difficult to ascertain; but from the design, taste, and treatment, we should rather be disposed to assign it to the period from the end of the Fujiwara age to the beginning of the Kamakura (12th-13th century).



薛氏書齋集卷之四 雜著下





增長天木像 傳實眼作

四天王中の一體

(身長七尺)

奈良法相宗大本山興福寺藏

興福寺は元明天皇の御宇和銅三年西暦七一〇年に左大臣藤原不比等が父大織官鎌足の遺志を奉じて建立せる所にして七堂伽藍輪奐の美を極めたること古書に散見せり然るに其後歴火災に罹り今は僅かに點々數棟の古堂宇を存するに過ぎず南圓堂は即ち其一にしてもと左大臣藤原多嗣が一家の繁榮を祈らん爲め弘仁四年西暦八一三年に創製せるものなれども爾來火災に罹ること八回にして今の堂宇は寛保元年西暦一七四一年の再建に係り其構造は八角寶珠形を成せり西國三十三所第九番の札所として參詣の男女今に至るまで其跡を絶たず本尊は不空罽索觀世音にして阿彌陀如來及び四天王等の像亦堂中に安置せられ孰れも皆希有の靈像として古來世人の渴仰崇敬する所たり茲に出せる增長天の木像は即ち其四天王の一體なるが興福寺由來記に據るに建久年中西暦一一九〇年一一一九八年春日大佛師實眼と云へる人の敬造したるものなりと云ふ實眼は何人なるか其傳記詳ならずと雖も此像の製作を見るに姿勢勇健にして四肢筋肉の地張皆其宜きに適し且つ怒目张口能く忿怒の形相を表現して餘蘊なく生氣躍々として妙言ふ可らず蓋し實眼は當時に在て傑出の名匠たりしなる可し

增長天のことは第一冊四天王塑像の處に説きたれば就て見る可し

WOODEN IMAGE OF VIRUPHAKA.

(6 feet 11½ inches in height.)

SAID TO BE BY JITSUGEN.

OWNED BY THE TEMPLE, KÔFUKUJI, NARA.

(COLLOTYPE.)

Kôfukuji, one of the seven great monasteries of Yamato, was built by Fuhito Fujiwara, a Minister of State, in 710, from original plans drawn by his father, Kamatari. The monastery consisted of seven halls, as is always the case in great establishments of the kind, but it has often since been destroyed by fire, and now only some portions of it remain. Nan-endo, a hall belonging to the monastery, was founded by Fuyutsugu Fujiwara in 813, but this, too, has been burnt eight times, and the present one is the building erected in 1741: it contains several important images as objects of worship. The wooden image of Viruphaka, here reproduced, is also enshrined in the hall and is said to be a production of the Kenkyû period (1190-1198) by Jitsugen, the Great Buddhist Sculptor of Kasuga (Kasuga Dai Busshi), of whose career we know nothing at all. The strength suggested by the body and muscles, the angry eyes, the open mouth—indicating a derisive cry: all these point to its having been the work of a successful master hand, and we can infer from this that Jitsugen was a sculptor of eminent talent, who lived in the beginning of the Kamakura period (end of the 12th century)



但茲天のこと、一葉一冊、門入王甲、野の銀、物をさす、う、嫌う、思ふ、  
手、蓋し、寶、類、を、當、田、に、耕、へ、給、出、し、津、利、を、と、り、む、る、可、し

[illegible]

良以詩興

四天王中の一翫

世異天木猶  
得實則非

WOODEN IMAGE OF VIRGINIA

WILLIAM A. THE J. ROBERTSON NABA

1) (1900-1912) by Wiegmann, the Great Magdalen Islands of the North Atlantic (the Magdalen Islands)





北野天神緣起畫卷紙本着色

傳藤原信實筆

全八卷中の二段

(各冊全長凡三丈餘、堅幅一尺七寸)

京都別格官幣社北野神社藏

菅原道真字は三小名を阿呼と云ふ藝談是善の第三子なり幼にして穎悟絶倫詩文を能くし書畫に長す初め文章生に擧げられ後文章博士となり諸官に歷任し終に擢でられて右大臣に進み藤原時平と相並びて機務に參す時平門地高く且つ年少氣鋭にして專横なりし道真は憤鬱持重にして動もすれば相合はずして道真龍春日に厚く毎に禁中の内宴に預り又御衣を賜はる後法皇天皇と號し道真をして朝政を專養せしめんとす時平常に其寵任の己に勝るを妬みしが今亦密諭の下を聞き益悦ばず詔尤も亦其下風に立つて取つ依て藤原定國藤原重根等と相結托し密かに天皇に誣奏するに道真に廢立の志あるを以て天皇之を聞き大に怒り道真を大宰權帥に貶す法皇乃ち百方道真を救護せんと欲せしも時平の黨與拒むを以て終に成らず道真誄せられて大宰府に至り門を閉ぢて出でず文藝に托して自ら道る延喜三十四年西曆一〇三二年乙卯所に薨す歲五十九筑前安樂寺に葬る道真學識深く徳高き世を譽て其流布を悲まざるなり幾くもなくして時平及び其黨與相讎で歿し京師また數災異あり時人以て其祟と爲す天皇亦憐愍し道真の官爵を追復し給ふ民間の者また其學徳を慕ひ祠を北野に建て之を祀る世に聖廟と稱す北野天神即ち是れなり一條天皇西曆九八七年一〇一一年正一位太政大臣を贈り給ひ又北野に行幸あり爾來歷朝相承けて奉幣絶へず以て今日に至れり茲に出せる緣起は即ち道真の威徳を圖説し聖廟の由來を讃述せるものなり他にも天神緣起畫卷頗る多けれども此畫卷は即ち其巨擘にして古來根本緣起と稱し殊に有名なものなり畫は藤原信實建保承久頃即ち西曆第十三世紀の初頃の人詞書は後京極良經の筆なりと傳へらる此緣起何時の頃にか他に逸して久しく其所在を知らざりしに文祿年間和泉國に於て發見せられ再び本社に還りたりと云ふ斯の實を失ふことなかりしか大幸と云ふ可し茲に掲ぐる二圖は第四及び第五の兩卷中の一段にして前者は官公が筑紫の講居に恩賜の御衣を拜し去年今夜侍清涼秋思詩篇獨斷恩賜御衣今在此奉持毎日拜餘香と吟じて座上の衆人をして憂愁悲痛の情に堪へざらしむる當時の狀を寫し出せるもの觀る者をして眞に斷腸の思に禁へざらしむる後者は官公薨去の後京師雷電霹靂し人心惴々として恐怖を生じ宮中にも亦災異多かりしかば天皇深く恐れ給ひ三度宣旨を下して法性房尊意延曆第十二代の座主を大内に召し給へり屆即ち此叡山より參内せんとし鴨河に至りしに汎濫たる洪水遂に開きて爲中に賦彩の高麗なる名卷として古來稱讃せらるるは決して偶然にあらずなり然れども其筆者の果して信實なるや否やに至りては世間批評論辯を試むる者あり而も古來之を信實の筆と確認せるを見れば父書に徴し事實に稽へ更に幾多の精査研究を経るにあらざれば容易に之を稱すこと能はざるなり依て今暫らく筆を擱きて其期の至るを俟つ

HISTORICAL SKETCHES OF MICHIZANÉ SUGAWARA.

(Two portions of eight rolls, coloured; each roll, 30 feet by 1 foot 8½ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY THE SHINTÔ TEMPLE, KITANOJINSHA, KYÔTO.

(I. WOOD-CUT; II. COLLOTYPE.)

Michizané Sugawara, son of Koreyoshi—an Imperial Councillor,—was extremely intelligent by nature and skilled in literary composition, in calligraphy, and in painting. The title of Doctor of Literature was conferred upon him, and he was afterwards promoted to the position of Minister of State (Udajin). In the latter capacity he managed the affairs of state with caution and prudence; while his colleague, Tokihira Fujiwara (Sadajin), was young and careless about all matters. The ex-Emperor, Uda, was very fond of Michizané and upon a certain occasion, as a token of his love, gave him a robe. Eventually, Emperor, Daigo, commanded Michizané to take entire charge of the government into his own hands, and in this higher position of responsibility, betokening new Imperial favours, he likewise displayed his ability most admirably. Minister, Tokihira was very jealous of Michizané and accused him of treason: through this means the latter was exiled to Dazaifu, in Chikuzen; where he died in 903, aged fifty-nine. His opponent, too, and those who had conspired to secure his ejection from Court, died one after another. When the Emperor became convinced of his favourite's innocence, he felt extremely sorry to have banished such a talented official, and restored him, although too late, to the position of Minister, as a posthumous honour. The people built a shrine to his memory at Kitano, Kyôto, which has been honoured by Imperial visits and gifts from time to time.

The present sketches show events in the life of Michizané and in the history of the erection of the temple, and there are many such sketches preserved among us, of which the original and chief ones are the rolls from which we have taken sections: they are said to be by Nobuzané Fujiwara, (beginning of the 13th century). The two scenes here reproduced are one section of the fourth roll and a part of the fifth. The one represents Michizané, at Dazaifu, paying his respects to the robe, given him by the Emperor, which is placed before him in the picture: the other shows Hoshidô, the high priest of Hiyéi, hastening to the palace to appease the spirit of Michizané, at the command of the Emperor and for his sake.

The paintings are excellent in the freedom of their treatment and in the harmony of colours. We have no reason to reject the tradition as to their authorship, but we still require much study before we can express a final judgment upon them.



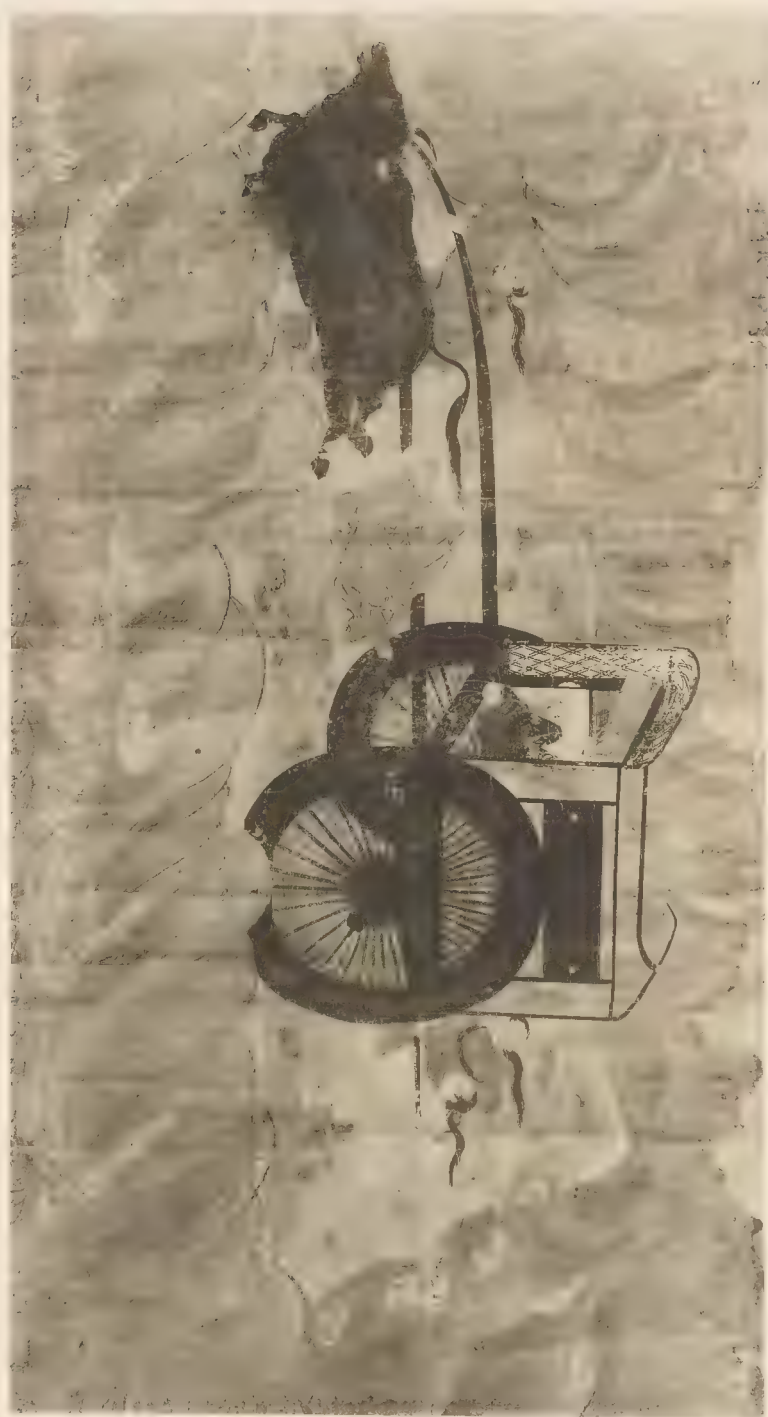
言ふに其の理を丁其の理を往るを道に

北理天師錄

HISTORICAL SKETCHES OF MICHIGAN BY SUGAWARA.











普賢十羅刹女畫像(絹本着色) 傳藤原信實筆

(竪二尺八寸四分、横一尺三寸六分)

遠江國真言宗大福寺藏

普賢菩薩のことは第一冊に詳述したれば就て見る可し十羅刹は普賢菩薩の眷屬にして其名を藍婆毘藍婆曲齒華藍婆曲齒藍婆足持理路早帝等一切衆生精氣と云ふ而して經によれば藍婆は其形麤叉の如く毘藍婆は龍王の如く曲齒は天女の如く華藍は尼女の如く黒齒は神女の如く多變は乾闥婆女の如く無厭足は頂行女の形の如く持理路は妙吉祥天女の如く早帝は頂鳥女形の如く等一切衆生精氣は帝釋女の如しと云へり

茲に掲ぐる普賢十羅刹女の圖は遠江國西濱名なる大福寺の什寶なり大福寺は貞觀十七年西曆八七五年の開創に係り藥師如來の木像を其本尊として崇祀せり其像は古來理趣仙人の作と傳へて靈驗頗る顯著なりしかば在昔濱名橋本の長者某の女法名妙相尼難病の平癒を祈り其宿願によりて此畫幅を納めたりと云ふ蓋し十羅刹の像の世間に傳はるもの頗る多く而して其形相は大抵天衣を着けたる天女の如く畫けるものにして、たま／＼其内の一體を我邦の衣服を着けたる態に寫せるものなきにあらずれども十體悉く本邦官女の姿態に描き成せるものにして其時代も古く且つ眞に美術上の模範とするに足る可き名畫は此畫の外只僅かに東京美術學校に藏する所の畫其他光長及び隆能の筆と傳へらるゝもの二三あるのみ此畫の筆者は古來傳へて信實建保承久頃即ち西曆第十三世紀の初の人とすれども其趣味を精察するに信實より少しく後の物に屬するが如し然れども其筆致の緊細賦彩の妍麗衣紋の精緻なるたとひ信實の筆にあらずとするも固より希世の名畫たるを失はず且つ羅刹の服裝は以て本邦服飾の史料に供す可く又其衣紋は以て藝術の參考に供す可く洵に珍重愛惜す可き逸品なり

SAMANTA-BHADRA AND TEN RÂKṢASIS.

(Kakemono, coloured; 2 feet 10 inches by 1 foot 4½ inches.)

SAID TO BE BY NOBUZANÉ FUJIWARA.

OWNED BY THE TEMPLE, DAIFUKUJI, TÔTÔMI.

(COLLOTYPE.)

Of Samanta-bhadra, we have spoken in Vol. I. of the present series. The Bodhi-sattva Samanta-bhadra has, according to a Buddhist sūtra, ten Râkṣasis (demonesses) in his retinue. Their names and a description of their persons are given, but we shall omit them here for the sake of brevity.

The picture here reproduced is among the treasures owned by the temple, Daifukuji, at Nishihama, Tôtômi. The temple was built in 875, and the chief object of worship enshrined there was a wooden image of Buddha Bheṣajya-guru, said to have been carved by Rishu (a hermit sage). Myôso, the daughter of a rich man living at Hashimoto, Hamana, prayed to this Buddha for recovery from a disease, with which she was then afflicted. Her prayer having been heard, and her restoration to health having been effected, she offered the picture as a token of her thanksgiving.

Pictures of the ten Râkṣasis are very numerous in Japan, but, differing from the others, our picture represents all ten of them in the dress of court-ladies. It is one of the oldest productions of its kind, and may safely be followed as a model showing the style of costume worn in the ancient time by ladies of the court. We count it as one among the few of its kind which we possess; being similar to a picture in the Fine Art Academy of Tôkyô, and some others. This painting is attributed to Nobuzané, who flourished in the beginning of the 13th century, but, after carefully examining the style of the work, we are rather disposed to assign it to a period a little later than that artist. When we consider the strict and fine handling, the beautiful colouring, and the minute treatment of the designs of the robes, it must be regarded as the rare and precious work of an able hand. It serves also as valuable material for the study of the development of female dress and of ornamental designs of olden times.

謝蘊良詩序

五丁關前古大關寺







隨身庭騎圖卷紙本淡彩

傳藤原爲家筆

全長七尺七寸六分、幅九寸五分

伯耆德川達孝君藏

茲に出せる書卷の筆者は傳へて正二位權大納言藤原爲家なりと云ふ舊田安候たりし徳川伯耆家の珍藏にして古來頗る有名なものなり卷中の人物は兼清同兼任中臣末近久則同兼利同兼利同類方同久類同弘方の九人にして各其側姓を畫せり茲には其五人を出せるの公而して久則の傍書に寶治元年西曆一二四七年十月院御隨身とあるを見れば是れ蓋し某院の御隨身たる九人が庭中調馬の寫生圖なる可し古來寶達之士にして其名天下に喧しき者雖も其肖像の後世に傳はるもの極めて稀なるに當時隨身の像を以てして其寫生の像を此書卷に留むるは稀有の名譽と謂ふ可し更に稱す爲家書法を能くして精妙に盡り且つ深く丹青の道を好みて能く歌仙の像を畫き和歌を其上に題せり又縁起繪詞等書畫俱に筆致清雅の風を極むと今此書卷を見るに職味躍の龍刺服控服の法筆々真に迫り神采奕々活動せんとするの狀あり當時寫眞の妙を究めて世人に推重せられたる信實第三冊華嚴緣起説明中に其傳ありと雖も未だ遽かに凌駕する能はざる所なる可し而して其六法圓備し超凡入神の妙を存する處之を信實の筆とするも恐らくは不可ならん蓋し爲家と信實とは同時の人なれば爲家或は信實の技を傳へ饒に其圖域に至れるものにあらずるか世に爲家の遺蹟と稱するもの紛からずと雖も能く此書卷と括するに足るもの唯僅かに時代不同歌合及び北野天神緣起等あるのみ此等の名品は更に後冊に掲載して讀者に紹介す可し

爲家は權中納言定家の長子なり權大納言に任じ正二位に敘せらる父は和歌の名人なり爲家二十餘歳にして未だ其長鋒を傳ふる能はず數父に責められて心大に之を愧ぢ遂に日吉神祠に詣りて神助を祈る忽ち寸紙あり飄然其袖に落つ取て之を視れば道の字あり爲家大に喜び以て靈紙と爲す留り宿すること七晝夜和歌を作ること一千首歸るに追ひ定家慈鎮等其歌を見て大に之を稱譽したりと云ふ是れより才思日に進み寶治中後嵯峨上皇の敕を奉じて續後撰和歌集を撰み正嘉中又續古今和歌集を撰し弘長中又上皇の敕を奉じて藤原實氏家長寂西信實の法名等七人と共に仙洞百首を詠じ七玉集と名づく康元元年五十九歳にて出家し法名を融覺また靜實と云ふ世に民部卿入道と稱し中院禪門とも號せり建治元年西曆一二七五年五月一日七十八歳にて薨す

HORSEMEN.

(Two portions of a roll, slightly-coloured; the whole roll, 7 feet 8½ inches by 11¼ inches.)

SAID TO BE BY TAMEIYÉ FUJIWARA.

OWNED BY COUNT SATOTAKA TOKUGAWA.

(COLLOTYPE.)

The roll of equestrian pictures, portions of which are here reproduced, is said to be by Tameiyé Fujiwara, and has been from olden time a famous treasure in the collections of Count Tokugawa. Nine horsemen, in all, are painted on the roll; their names being Kanekiyo, Kanetô, Suyechika, Hisanori, Kanetoshi, Kanemi, Yorikata, Hisayori, and Hirokata. Each name is written by the side of the respective horseman, as we see in the reproductions; and, according to the legend written at the side of Hisanori, they were attendants of an ex-Emperor (perhaps Go-Gaga). It is probable that the pictures are likenesses of attendant, who were training horses in the garden of the palace.

It is recorded in a certain history that Tameiyé was accustomed to paint portraits of sages and poets, and that he used to write some lines of poetry above the figures, as he was very clever both in painting and in writing. We can here confirm that record, because we see, in the present pictures, that the features and expressions of the trainers and the action of the horses are exhibited on the canvas in proper proportions; and that the writing, which was also by himself, is very fine and skilful. There are several pictures attributed to Tameiyé, but only this and a roll of the Panoramic History of Kitano can, with any confidence, be pronounced genuine.

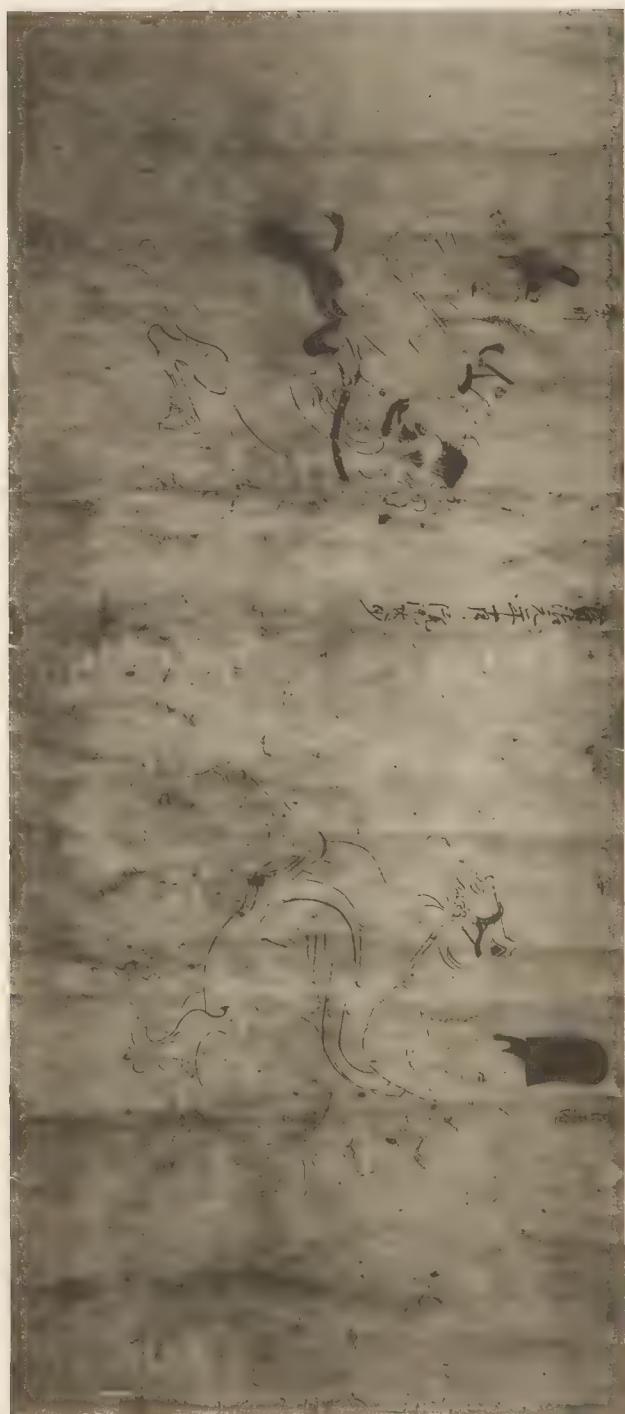
The artist was the eldest son of Sadaiyé Fujiwara, who was famous for his Japanese poems. The son was also very clever in composing poems, and compiled several books on this branch of art by command of ex-Emperor Go-Saga. In 1256, he entered the priesthood, and called himself Yûkaku or Jôshin. He died in 1275, when he was seventy-eight years old.

（全）十八卷、昭和五十四年

卷之六

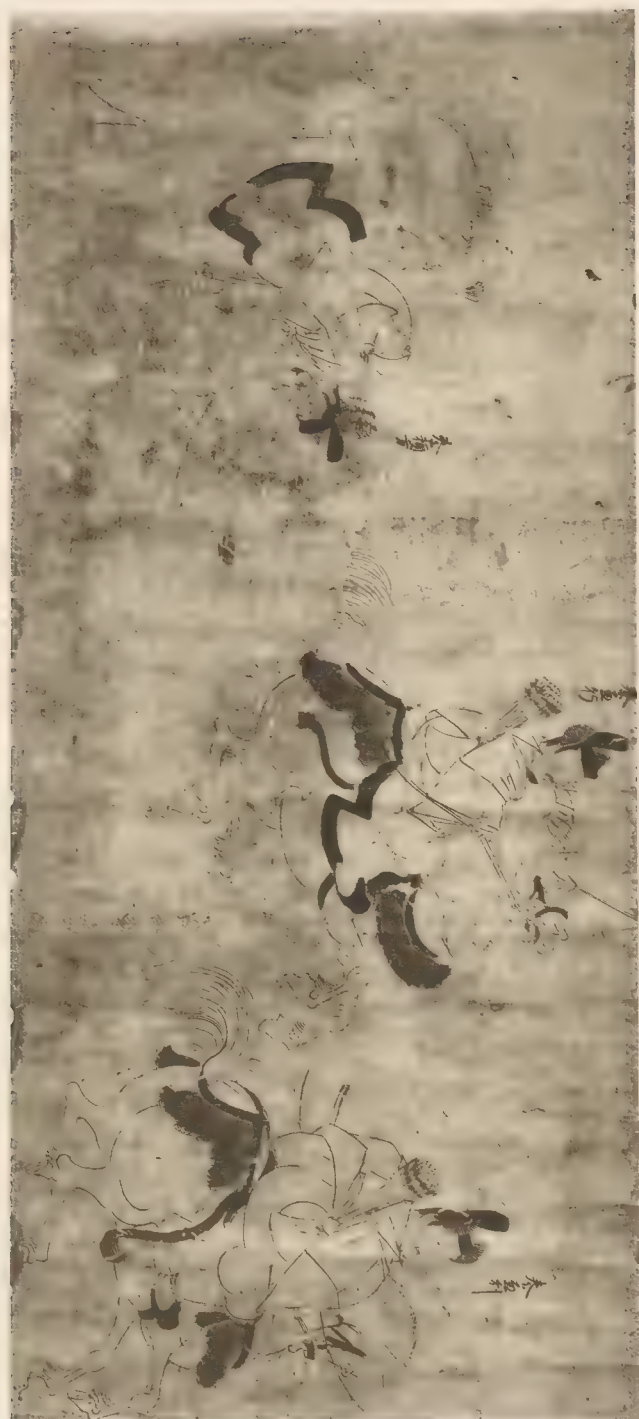
Two portions of a roll slightly coloured the whole roll, & for 2nd & 3rd.

OWNED BY COLT PATOTAKA TORUWAWA











在原行平卿畫像(絹本着色)

傳藤原爲繼筆

(竪三尺六寸、横一尺八寸七分)

東京片野邑平君藏

在原行平卿は平城天皇の皇孫にして阿保親王の第二子なり初め親王たりしが天長年中父阿保親王上表して子男に姓を賜はらんことを請ひしかば乃ち行平兄弟に姓を在原朝臣と賜へり行平性學を好み嘗て養學院を左京三條に創す又和歌を能くし丹靑にも長ず正三位に敘せられ中納言に任じ寛平五年西暦八九三年七月十九日七十六歳にて薨す茲に掲ぐるものは其繼色紙に書せる如く即ち行平卿の像にして前に跪坐せるものは藤原なり世に業平朝臣の像は往々散見すれども行平卿の像に至りては殆んど見ることなし此像は古來傳へて藤原爲繼の筆なりと云ふ賦彩溫雅にして筆法遒健實に能く行平の神情を寫し其磊然として春の如くにしてしかも威容の儼然たるあり人をして行平其人に對するの威あらしむ殊に繼色紙に描ける草花蝶鳥の圖は以て優美の趣を寄せ書法の精妙なるは更に一段の韻致を添ふ蓋し爲繼の祖父隆信及び父信實は俱に肖像畫の大家として名聲當代に冠絶せるもの爲繼また父祖の衣鉢を紹ぎて此の如き超凡の妙技を發揮す觀者もし此畫を以て本書第四冊に掲げたる源賴朝畫像隆信筆山城園神護寺藏に比較對觀せば爲繼の畫系の脈絡を領略するに於て興味を津津たるを覺ゆ可きなり

藤原爲繼は正四位下中務大輔信實の一男にして正四位下右京大夫隆信の嫡孫なり從三位に敘し中務大輔に任じ文永三年西暦一二六六年薨す其遺蹟の傳存するもの極めて稀れなれば此畫の如きは特に珍重愛惜す可きものと謂ふ可し

YUKIHIRA ARIWARA.

(Kakemono, coloured; 3 feet 7 inches by 1 foot 10½ inches.)

SAID TO BE BY TAMETSUGU FUJIWARA.

OWNED BY Mr. SATOHIRA KATANO, TÔKYÔ.

(COLLOTYPE.)

Yukihira Ariwara was a grandson of Emperor Heijô. He was a studious nobleman and he established an academy, called Shôgaku-in ('Academy for Encouraging the Pursuit of Literature'), in Kyôto. He was talented, both in composing poems and in painting pictures. He died in 893, at the age of seventy-six. The principal one of the figures here reproduced, is a portrait of Yukihira, and the person kneeling before him, with a hawk on his left wrist, is an attendant upon the nobleman. The picture is said to have been by **Tametsugu Fujiwara**. The use of the brush is regular and healthy; the colouring, mild and gentle; and the taste, lofty and profound. By the eminent success in treatment, the character of Yukihira is fully brought out on the canvas. The artist was a son of Nobuzané (beginning of the 13th century), and a grandson of Takanobu (last part of the 12th century); both of whom were famous as clever painters of human likenesses, and, accordingly, it is reasonable to assume that Tametsugu was possessed of entire ability to produce such a picture as this, having been influenced by the character of his progenitors. If an interested student will compare this portrait with that of Yorikomo Minamoto, painted by Takanobu (reproduced in Vol. IV.), it will afford him much satisfaction, and he will understand the connection which existed between the two artists, both in blood and in professional attainments. Tametsugu died in 1266.









寒山拾得圖雙幅紙本墨畫 傳因陀羅筆

(各幅二尺五寸三分、横一尺七分)

伯僧伊達宗基君藏

世間往々因陀羅の筆と傳ふる所の畫あり而して茲に出す寒拾二子の圖は其最も優秀なるものなり然れども因陀羅とは抑何人なるか之を詳にするを得ず君臺觀左右帳記には支那元朝西曆一二八〇年——一三六七年の人と爲し又其別本には幻陀羅と記し天竺寺梵僧と注せり然るに支那の畫史中国陀羅なる人を載せざるのみならず支那人に因字を姓とする者なく陀羅も亦彼國の成語にあらざるより見れば其支那人にあらざるや言を俟たざるなりされば因陀羅は元時代に支那に來り天竺寺に留まりし印度僧にして墨戲に長じたるものならんか而して其畫と傳ふるものゝ中に咸淳十年西曆一二七四年に入寂したる宋の心月石溪の贊せるものありと云へば因陀羅が咸淳以後の人ならざりしこと推して知る可し要するに其傳歴は極めて靦然たれども兎に角に畫品の上より見るときは筆致洒脱清雋にして毫も俗盆を留めず且つ所謂墨を惜むや金の如く僅々數個の線條を以て一氣呵成し些の流瀟を示さず能く寒拾二子をして紙上に躍如たらしめたるの靈腕に至りては禪門の領袖にして且つ畫中の三昧手たる者にあらざれば決して能はざる所なり

HAN-SHAN AND SHIH-TE.

(A pair of Kakemono, monochrome sketches; each, a first 6 inches by 1 foot  $\frac{3}{4}$  inches.)

SAID TO BE BY INDRA.

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE)

We often come across works said to be by **Indra**, and the pictures here reproduced are among the best of them; but who Indra was, is difficult to ascertain. According to a certain record, it is said that he was an artist of the Yuan dynasty (1280-1367), an Indian priest who had lived in the monastery Tien-chu-szu. We have one picture, attributed to him, which bears a eulogistic note by one Shih-hsi, a priest of the Sung dynasty, who died in 1274. From this, Indra seems to have arrived in China and to have lived in that country from the end of the Sung dynasty to the beginning of the Yuan. Although his career is not certain, his work is beyond the range of ordinary artists; the style being simple, witty, and suggestive, betraying not a trace of awkwardness. The whole figures of the two hermits are depicted as vividly as they can be, with only a few strokes.





正稿乃草書題  
 風和月滿時  
 洋洋清奇北海  
 五字書法  
 得吾荆王像  
 拙言惟情愛  
 舉世欺誣詩  
 托起芭蕉葉



正稿一紙紙  
 為畫人間事  
 荆南信機祥  
 出皆以玉若搖  
 飛騰戰寒風  
 骨鐵出長衣  
 筆頭如馬嘶





山水圖雙幅絹本淡彩

傳支那宋朝馬遠筆

(各幅四尺三寸九分、横一尺九寸五分)

伯爵徳川達道君藏

茲に掲ぐる山水畫雙幅は古來傳へて馬遠の筆と稱するものなり馬遠は支那南宋朝西曆一一二七年—一二五九年馬世榮の子にして有名な馬遠第八冊に其傳ありの兄なり畫史によれば山水人物花禽等孰れも家傳の妙を得たり就中禽鳥は羽毛燦然として生動の態飛鳴の狀其真に迫り馬遠と雖も及ぶ能はざるの妙あり其他の畫に至りては遠實に遠に如かずと云へり今此二幅の山水畫を見るに峭然たる奇峯を後にし潔々たる清流を前にし、嵒阿たる古松の下靜かに松韻に和して琴を彈するの雅客あり又遠靜模糊として相連り奇樹亭々たるの處眼を放つて浩渺たる江面を眺むるの韻士あり其結構整齊布局闊曠加ふるに筆致峻拔氣韻清逸にして優に山水畫中の逸品と稱す可し然れども此畫素より落款なく且つ仔細に之を展觀するに其時代馬遠より少しく新たなるを覺ゆ或は馬家の流を酌ひの名工之を作りたるか暫く疑を存して博雅の鑑識を俟つ

LANDSCAPES.

(A pair of Kakemono, slightly-coloured; each, 4 feet 4½ inches by 1 foot 11 inches.)

SAID TO BE BY MA KUEI (CHINESE.)

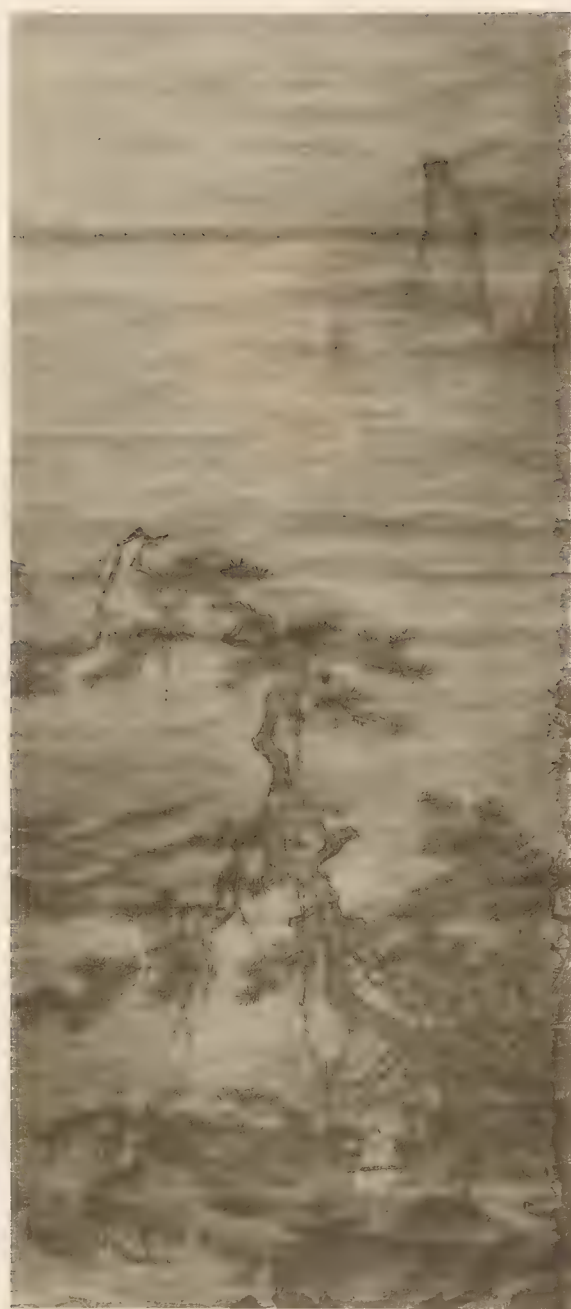
OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPES.)

The landscape-sketches here reproduced are said to be by Ma Kuei, of the Sung dynasty of China (1127-1259), who was the eldest son of Ma Shih-jung, and the elder brother of Ma Yuan, one of the ablest artists of the dynasty (see Vol. VIII., 'Moonlight Scene'). According to a history of Chinese artists, Kuei was especially skilful in painting birds, and his pictures admirably display every detail of their action, so that, in this particular, even Yuan could hardly have surpassed him; but he was rather inferior to his younger brother in the treatment of all other branches of their art. We see that the landscape-sketches before us are in good proportion and are orderly composed, and that the brush-work is very healthy and strong; while, at the same time, they are full of the spirit of the Ma school. It is extremely doubtful if they are genuine Kuei's. Upon examining them closely we are strongly inclined to believe that they were painted by an artist of the Ma school, but one who lived somewhat later than Kuei. Whoever the painter may have been, the *kakemono* are among the masterpieces of landscape-sketches by Chinese artists.















寒山拾得圖(絹本墨畫)

傳支那元朝顏輝筆

(竪四尺 横一尺七寸六分)

子爵小出英延君藏

寒山拾得のことは第三冊に於て既に之を述べたり茲に掲ぐる二子の圖は傳へて顏輝の筆とす輝は第二冊及び第六冊等に記せる如く支那元代(西曆一一八〇年—一三六七)年の人にして道釋人物畫の大家なり彼土の一批評家皆て其畫を評して曰く筆法奇絶にして、八面生意あり展閱の間人をして坐ろに目を驕かさしむ、深く造化の妙を得たる者にあらずんば曷んぞ克く茲に藝らんやと此の如く顏輝は其本土に於て深く重ぜられしが更に其畫が我國の繪畫界に及ぼしたる影響に至りても亦甚だ大なり乃ち宅摩一派及び東山時代(前暦第十五世紀)の名匠は皆顏輝を尙慕し夫の有名な兆殿司の如きも亦之に私淑して其格を更め遂に一派を開けり是れ蓋し其作品の至妙にして斯道の標範と爲すに足るもの多かりしに由らざる可らざるなり茲に出せる圖の如き筆致道勁にして能く二子の風神情姿を寫出し生氣躍々たるものあり洵に希有の名品と云ふ可く其古來幾多畫家の模範たりしは素より論を俟たざる所なり

HAN-SHAN AND SHIH-TE.

(Kakemono, monochrome sketch; 3 feet 11½ inches by 1 foot 9 inches.)

SAID TO BE BY YEN HUI (CHINESE).

OWNED BY VISCOUNT HIDENOBU KOIDÉ.

(COLLOTYPE.)

A note on the two hermits, Han-shan and Shih-te, will be found in Vol. III. The picture here reproduced is said to be by **Yen Hui**, a famous artist of the Yuan dynasty (1180-1367), who won, as we stated in Vols. II. and VI., wide admiration in China; while his influence upon old Japanese art was exceedingly great, for almost all the noted artists of the Higashiyama era (15th century), and especially the Takuma artists, were imitators of his art-style. Myôchô, to whom we have so often referred in the present series, is said to have polished his method by study of this Chinese artist's productions. His influence upon the development of pictorial art during the Ashikaga period, deserves special mention. The picture here reproduced is, no doubt, one of his masterpieces; the character of the two hermits being fully brought out, and the strength of the brush being especially noticeable. This must have served as a model for paintings of its kind.

千嶺小出英畝昔難







猿猴圖雙幅(絹本墨畫) 傳默庵筆

(各幅四尺二寸二分、横三尺一寸五分)

子爵小出英延君藏

古來支那風の畫にして古色を帯びたる猿猴の畫あれば人多く指して牧溪又は默庵の筆なりとし馬を看れば趙子昂元朝の名匠なりとし龍に遇へば即ち陳所蘊南宋の大家を呼ぶ蓋し是等の畫題は彼等の長處にて其作品も亦多きに由るなり茲に出せる猿猴畫の如き亦古來默庵の筆と傳へらるゝものなり然れども默庵とは何人なるか或は本邦人なりと云ひ又は支那人なりと稱せられ其說一定せず琦楚石錄不肖印譜等の諸書によれば默庵は日本僧にして求法の爲め入宋し牧溪を師として書を學ぶ夫の圓默庵即ち是れなりと云ひ又夢想國師の法嗣に默庵周遊或は廬に作る禪師なる人あり應安六年西暦一三三三年六月十七日歳五十六にて寂せしが墨戲を善くせり此人即ち是れなりと云ふ之に反し默庵を支那人なりとするの説に従へば南宋の王介にて慶元年間西暦一一九五年一一二〇年丙侍と爲り善く山水人物を書き馬遠夏珪共に宋朝の名匠を學びて其妙を得亦梅蘭を寫すに長じたる人なりと云ふ然れども王默庵の猿猴を能くせしこと尠も所見なし但し君毫觀左右帳記及び皇朝名畫拾彙の如きいづれも支那人なりとし殊に拾彙には宋人王介默庵と號す其畫今傳はらず又元に僧默庵あり俗に牧溪の再來と謂ふ墨畫を能くす云々との説を附せり此の如く默庵の傳に就きては頗る明所を缺き此畫の如きも果して何れの默庵の作なる可きか之を判斷すること容易ならずと雖も兎に角に其支那畫の趣を帯び且つ頗る牧溪の面影を有するが如き洵に好古家の穿鑿に値するの名品なり

MONKEYS.

(A pair of Kakemono, monochrome sketches; each, 4 feet 3 1/4 inches by 3 feet 1 1/4 inches.)

SAID TO BE BY MOKU-AN.

OWNED BY VISCOUNT HIRANOBU KOLDÉ.

(COLLOTYPE.)

People used to attribute any ancient monkey picture, which was drawn according to the canons of a Chinese school, to Mu-chi, of the Southern Sung dynasty (1127-1259), or to **Moku-an**, whose nationality has not been identified; some think him to have been a Chinese, others a Japanese, as his life and career are not clear to us. According to some books, he was a Japanese, who went to China during the Sung dynasty and studied art under Mu-chi; according to another authority, he was a priest, skilled in the use of monochrome, who died in 1373, aged fifty-six. Those books which represent him as having been a Chinese, say that he was Wan-chih, otherwise called Moku-an (Mo-an), an artist who flourished towards the end of the 12th century and in the beginning of the 13th. Furthermore, there was a Moku-an, skilled in monochrome, who lived at the time of the Yuan dynasty. As these traditions differ so widely, we are by no means in a position to speak with certainty. As for the present picture, we see in it a trace of Chinese taste and find that it somewhat resembles the work of Mu-chi.

卷之六

（各盟國只一也） 敵三只一也 正合

蘇東園雙魚圖卷 墨 畫

OWNED BY VIRGIL H. HANCOCK JR.











聖一國師畫像紙本墨畫 僧兆殿司筆

(原一尺一寸七分、横一尺二寸八分)

京都臨濟宗大本山東福寺藏

我國の繪畫は支那に淵源したるものにして其書法の如き亦主として之に憑れり抑支那の畫たるや古來書畫一致の論を本とし其國の文人或は書を學ぶは則ち書を學ぶに異ならずと云ひ或は書法の在る處即ち書法の在る處なりと云ひ全く二者を同一視したり故に彼の書法に於ける眞行草三體の論の如き書法にも亦適用せられ其描法をして變態の妙あらしめたり茲に掲ぐる兆殿司正平七年—永享三年即ち西曆一三五二年—一四三一年の聖一國師畫像は即ち其標本たり試みに之を曩に第六冊に掲げたる聖一國師畫像に比せよ其畫く所同じく其筆亦同一なるに拘らず兩者大に趣を異にし恰も別手に出るが如し第六冊に出せるは即ち所謂眞體の畫にして筆法謹嚴傳彩愼密を極めたり今像に至つては即ち其草なるものにして筆致閑疎風韻掬す可し是れ描法の異なり而して奇正變化行く所として可ならざるなきは即ち兆殿司の筆力なり彼れ此妙技を以て東山時代西曆第十五世紀水墨畫の天地を開拓し永く後人の仰ぐ所たりしは眞に貴重するに堪えたり即ち此畫は本邦繪畫史に留置するもの、必ずを閱せざる可らざるの材料なり

SHÔICHI KOKUSHI.

(Kakemono, monochrome sketch; 1 foot 2 inches by 1 foot 4½ inches.)

BY MYÔCHÔ.

OWNED BY THE TEMPLE, TÔFUKU-JI, KYÔTO.

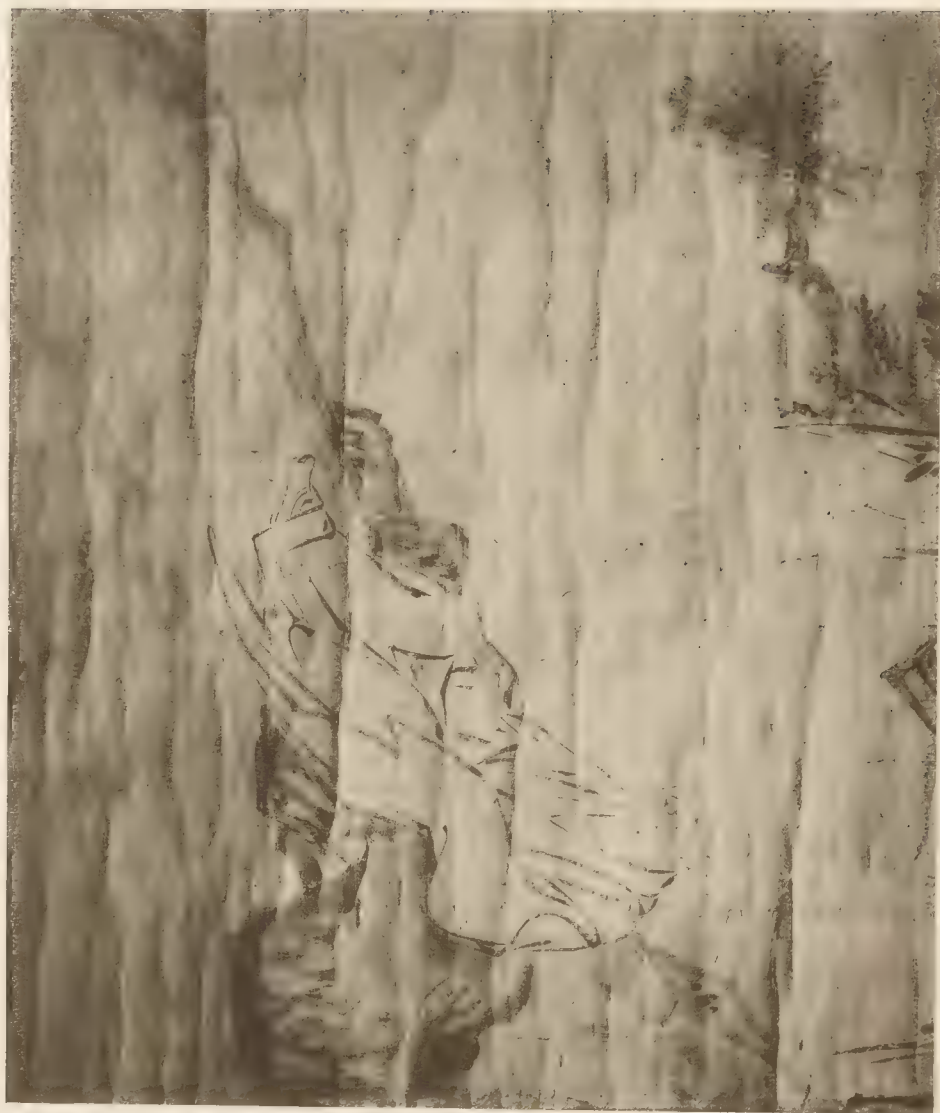
(COLLOTYPE.)

The pictorial art of our country has always been connected with that of China and it made great development by following the methods of Chinese artists. In that country, it was considered that the art of painting was allied to that of writing, and that, therefore, the rules governing the three styles of chirography: namely, *Kaisho* (the square), *Gyôsho* (the cursive), and *Sôsho* (the cursive), were applicable to the production of pictures; and thus variety was given to the latter art.

The picture here reproduced was painted by *Myôchô* (1352-1431) and is a good example to illustrate the variation which has been mentioned. If this is compared with the picture of the same prelate, given in Vol. VI, the great difference between them in the character of the brush-work and in the method of painting, will be at once noticed; although they were produced by the very same hand. The difference is due to the simple fact that the picture given in the former volume was painted in the so-called *Kaisho* style; while the present one is in the *Sôsho*: the former shows great precision and that severity which is always suggested by straight lines, and all the details are minutely worked up; the latter displays the boldness of curved lines and the suggestive strength of outline work. In both of them, however, the personal bearing, the gentle dignity, and the noble virtue of the high priest, Shôichi Kokushi, are equally well brought out. Such eminent skill as that possessed by *Myôchô*, and which is displayed in the present picture,—as well as in the other,—must be looked upon as the forerunner of the school of monochrome sketches which exerted such extended influence during the Higashiyama period (middle of the 15th century), and hence this picture is of great importance as an illustration of the history of Japanese art.



併兆邇臣





山水圖(絹本淡彩) 僧雪舟筆

四幅對中の二幅

(各幅二尺三寸三釐、横一尺四寸四分五釐)

侯爵黒田長成君藏

雪舟應永二十七年—永正三年即ち西暦一四二〇年—一五〇六年は前節既に屢々述べたる如く、深く禪門の奥旨を透悟し、且つ繪畫の才を天性に得て専ら心を此一事に委ね、切磋琢磨孜孜々として敢て怠らず遂に古今獨歩の技倆を揮ふに至れり、其畫く所花卉翎毛人物等皆悉く入神の妙を極めざるなく、殊に山水畫に至りては眞に畫中の三昧手たり、茲に出せるものの如き、即ち其好標本と稱す可し、此二幅は黒田侯爵の藏に係る有名な四季山水圖四幅中の二幅にして、春夏の二景なり、甲は遠山蒼々たるの邊、樓閣高く聳え、奇巖突兀たるの處、蟬聲に清談を打するの人あり、松樹花光と相映じて春意の暢然たるを覺う、乙は鬱々たる樹林の下、深々たる江水の涯、一個小亭の立てるあり、颯々たる涼風正に堂に滿つ、更に眼を擧げて遙望すれば一條の飛瀑高く巖石の間に懸り、一個の額士婦を隔て、之に對し、脫然として塵煩を忘るゝあり、山中夏日の景、姍に盡く、而して其筆力の遒勁なる布置の整正なる、雪舟一代の傑作として江湖に頌傳せらるるも洵に偶然ならずと謂ふ可し、先年佛國巴里に萬國大博覽會の開かるるや、我が政府は此畫を古畫の標本として出陳せり、想ふに世界の讀書家は深く此畫の妙趣を鑑賞したるならん、吾人亦特に請ふて撮影登載し、本書に先彩を添ふるを得たるは大に榮とする所なり、然れども春夏二圖のみては未だ合璧の妙を窺知すること能はざるにより、後節更に秋冬の二景を掲げて覽者の渴望を醫せん

LANDSCAPES.

(Two Kakemono, slightly coloured; each, 2 feet 1 3/4 inches by 1 foot 5 1/2 inches.)

BY SESSHŪ.

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Sesshū (1420-1506) was, as has been mentioned in the previous volumes, a high priest of the Zen sect, and possessed great talent as an artist. He devoted himself exclusively to art, but he drew his inspiration chiefly from Nature herself, and at length became one of the greatest artists of Japan, developing a new school, which is generally called 'Unkoku.' He was skilful in handling all sorts of subjects, but his special forte lay in depicting the charms of natural landscapes. The two *kakemono* before us are his best examples to demonstrate the truth of the above statement. They are two of a set of four, owned by Marquis Kuroda. The first represents a spring landscape, the second, a summer scene. In the former picture, several tall buildings appear among distant mountains, while some strangely-shaped rocks, gnarled and twisted pine-trees, and a house are all well disposed in the middle distance and foreground; the whole displaying effectively an ideal spring scene. In the latter, some trees under which stands a pretty arbour—are massed against the rocks, and a cascade plunges down from the high hills in the middle distance: a man, gazing at the waterfall, is enjoying the cooling influence of the rushing torrent. All these sights induce the feeling that one is actually in such a charming spot on a warm summer day. The subjects are treated with consummate skill and the use of the brush is very strong and healthy. It is quite natural that these pictures are highly appreciated by all connoisseurs as the best of Sesshū's work.



のち丁未の合の頃、望遠をること猶おもふに、終間重の將之の

[illegible]

（香煙二只三十支之食） 雞 只同廿四食止則

國譯漢中の二品

山水圖餘本卷三

LANDSCAPES.

Two lines are not slightly curved, each a few inches by 1 foot 2 in. thick.

OWNED BY MALCOLM NAGASHIGE KURODA

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朱買臣圖(絹本淡彩) 支那明朝石鏡筆

(竪二尺六寸五分、横一尺六寸七分)

京都下村正太郎君藏

朱買臣字は翁子漢の嘉興府浙江省の人なり薪を採りて自ら給す學を好んで孜々として倦まず然れども歳五十に及べども猶舉用せられず妻常に之を嘆く武帝の時西暦紀元前一四〇年一八七年遂に登第して會稽の守に任ず故に錦袂を會稽山に翻すの語あり此圖は即ち朱買臣薪を負ひつゝ途を行くにも猶手に巻を釋てざるの狀を寫したるものなり

此畫上部に二個の印あり一は錢唐の二字にして他は石氏以明の四字ありされば石以明の筆なること疑なし以明氏は石名は銳明朝西暦一三六八年一六四三年錢唐浙江省杭州府の人なり元の盛徳字は子昭山水人物花鳥を善くすの畫法を學んで金碧山水樓臺人物等を善く長じ傳彩鮮明溫潤にして名を當時に著はせりと云ふ茲に出せる朱買臣の圖の如きは石銳の作中殊に逸品と稱す可きものなり

CHU MAI-CHEN.

(Kakemono, 2 feet 7½ inches by 1 foot 7¾ inches.)

BY SHIH JUI (CHINESE).

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

Chu Mai-chen, a native of Chia-huang (in Che-chiang), although compelled to chop firewood for his support, was indefatigable in his study of literature. He received no civil service appointment until he was fifty years of age, a fact which greatly annoyed his wife. During the reign of Emperor Wu (140-87 B. C.), he passed the official examination and was appointed prefect of Hui-chu, and after that he advanced in the service. The portrait here reproduced depicts him engaged in carrying home two faggots. He is represented with a classical book in his hand, earnestly attentive was he to his studies.

On the present picture we discover two seals in the upper part; one being 錢唐 'Chen-tang' (the name of a place in Che-chiang), and the other 石氏以明 'I ming of the Shih family.' From these we learn that it is the work of Shih I-ming, of Chien-tang in Che-chiang. He lived during the Ming dynasty (1368-1643) and was skilled in gold-coloured painting of landscapes, in portraying human figures, etc. The present picture is, no doubt, one of his masterpieces.

京師不林玉方園書







呂洞賓畫像(紙本墨畫)

僧雪村筆

縦三尺九寸、横一尺九寸六分

東京益田孝君藏

呂巖字は洞賓支那唐の蒲州永樂の人なり貞元十四年西暦七九八年四月十四日己刻に生る因て純陽子と號す身長八尺二寸常に華陽巾を頂き黃裨衫を衣て太皁鞋を繫く二十にして娶らず後廬山に遊んで火龍真人に遇ひ天通劍法を傳ふ會昌年中西暦第九世紀の央再び進上に舉ぐれども第せずだま／＼長安の一酒肆に遊びて雲房先生なる者に見ゆ先生洞賓を携へて終南の鶴嶺に至り悉く仙道の秘訣を授くご云ふ洞賓既に雲房の秘訣と火龍真人の劍法とを兼ねるを得乃ち江淮に遊んで靈劍を試み遂に蛟害を除く爾來隱顯變化すること四百餘年湘潭岳陽及び兩浙江湖の間に遊ぶ人これを知るなし自ら同道人と稱せりと云ふ茲に掲ぐる所の畫は呂洞賓が劍法を以て蛟害を除くの圖にして飄逸の神韻を極めて輕妙の趣致を盡す是れ即ち東山の末路を光華にしたる鶴船翁雪村天文頃即ち西暦第十六世紀の中頃の筆に係れり看來れば神情形似の外に動き風韻墨氣の裡に溢る異に妙鬼神を泣かしの巧化工を奪ふものと謂ふ可し雪村の靈腕にあらずんば易んぞ能く斯の如きを得んや

LU TUNG-PIN, THE HERMIT.

(Kakemono, monochrome sketch; 3 feet 10 $\frac{1}{4}$  inches by 1 foot 11 $\frac{3}{4}$  inches.)

BY SÆSSON

OWNED BY MR. TAKASHI MASUDA, TÔKYÔ.

(COLOTYPE.)

Lu Tung-pin (born in 798), who was otherwise known as Lu Yen, was a native of Pu-chou, China, who lived during the Tang dynasty. He is said to have been well versed in all the mysterious arts peculiar to Chinese hermits, and to have been especially skillful in swordsmanship. Once he destroyed by his art a haecens dragon, which had annoyed the people in Chang-hai. The present picture, which illustrates that incident, is a masterpiece of Sæsson, a poet and an artist of the Sesshû school, who flourished during the middle of the 16th century.

東坡全集

六分ト式一ノ割

昌師青點謝琳木墨色  
併書林筆

LE TUNG-PIN, THE HERMIT.







山水圖屏風(絹本墨畫)

狩野元信筆

(全圖幅二尺六寸九分、横一尺四寸九分)

公爵毛利元昭君藏

古法眼元信文明八年一永祿一年即ち西曆一四七六年一五五九年の畫蹟は世に存するもの尠からず、雖も其一代を代表す可き傑作は先づ指を靈雲院に傳ふる山水花鳥畫第一、第四第七冊等參看と茲に掲ぐる毛利家の山水圖に屈せざ可らず、能く勁健峻拔の筆を弄して高雅の趣を寫し蒼老たる墨氣に托して爽邁の致を現はし無限の風神線上に溢るゝを覺え、展觀すること胸中恍として身も亦青山白水の裡にあるかと疑はしむ傳へ稱す元信曾て山水花鳥の圖を作り商船に附して明國に致す、知勘城の鄭藩之を見て嘆賞して措かず、日本五百年來未だ此の如きの名畫あるを聞かず、若し夏文彥元朝吳興の人に於て字を士良と云ひ、圖畫に精しく、圖繪寶鑑を著すの時に遺はば必ず圖繪寶鑑中の列に在らんと、即ち書を贈て曰く、吾れ先生の畫形を見るに恰も趙昌北宋の名家の如く、又馬遠南宋の大家の若し筆蹟甚だ歎ぶ可し、幸に我國に遊ぶことを得ば必ず先生の弟子とならんと、以て元信の妙技絶倫なるを知る可し、即ち此山水圖の如き、遠く馬遠の神韻を越ひ近く正信の風趣に逼り、優に宣和畫院の名手と衡を爭ふに足る、而して周圍の樹木草花の圖も亦元信の筆に係れりとぞ、本畫元信の畫を掲載すること既に數回愈出でて愈妙を加へ、變化自在にして、其技倆實に端倪す可らざるを知るに足らん

LANDSCAPES.

(A pair of screens, monochrome sketches; each picture, 2 feet, 8 1/4 inches by 1 foot 5 3/4 inches.)

BY MOTONOBU KANÔ.

OWNED BY PRINCE MOTOAKI MÔRI.

(COLLOTYPE.)

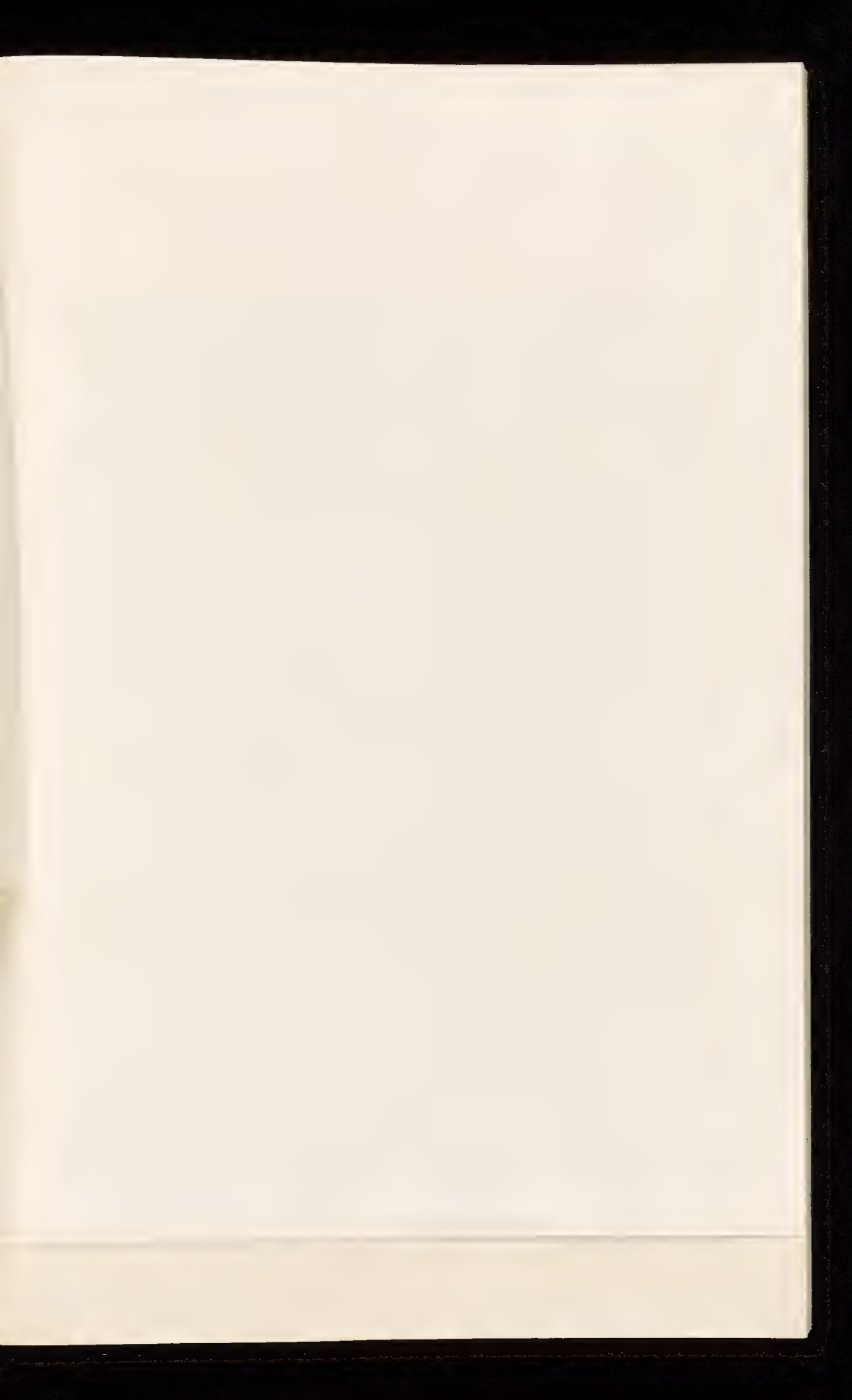
There are a great many masterpieces by Motonobu (1476-1559) still extant in Japan; among them the pictures of landscapes, and of flowers and birds, owned by the temple, Rei-un-in, (see Vols. I, IV, and VII) and the present screen-pictures, are the best. Gaze at these pictures for some time! The strength and freedom of the brush-work and the profound taste displayed, make one feel as if one were really looking upon an actual landscape. It is said that the artist once sent his pictures to China, and that Cheng Tse, an artist of Ming, after having seen them, admired them greatly and declared that, up to that time, he had never heard there was such an able artist as Motonobu in Japan. At last Cheng Tse wrote to Motonobu to the following effect:—"I have seen your productions, which were sent to this country by yourself. They display such masterly skill as to suffice to make them rival the pictures of Chao Chang (of the Northern Sung dynasty—960 to 1126) or those of Ma Yuan (of the Southern Sung—1127 to 1259). If you will come to my country, I shall feel it a privilege to be permitted to become your pupil." This fact alone is sufficient to enable us to understand Motonobu's eminent attainments as an artist. The plants and flowers painted on the mounting of the screens are also by Motonobu himself.

錢理永集

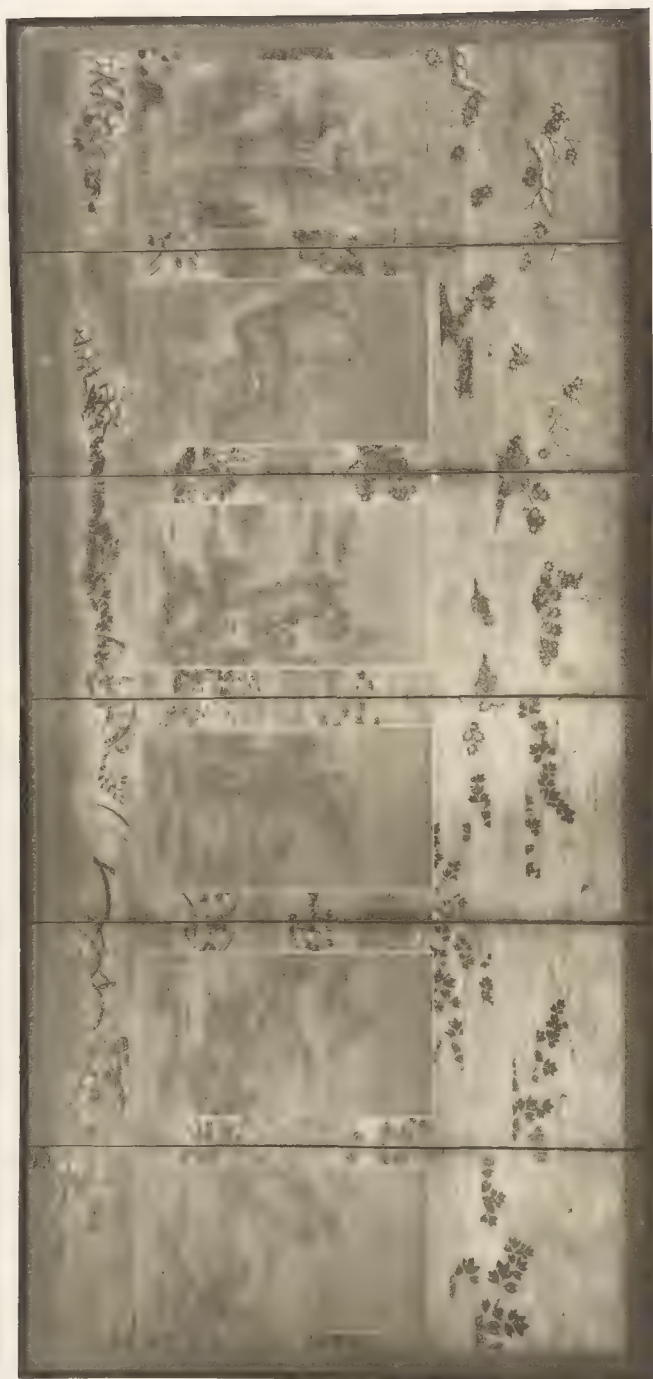
公 子 時

There are a great many masterpieces by Motonobu (1474-1550) still extant in Japan; among them the pictures of landscapes and of flowers and birds owned by the temple, Ken-in, (see Vol. I, pp. 145, and VII) and the present screen-pictures are the best. Gaze at these pictures for some time! The strategy and freedom of the brush work and the profound dark displayed, make me feel as if I were never so looking upon an actual landscape. It is said that the artist once sent his picture to China, and that Cheng Te, an artist of Ming, after having seen them, admired them greatly and declared that, up to that time, he had never heard there was such an artist as Motonobu in Japan. At that time the writer to Motonobu to the following effect—"I have seen your productions, which were sent to this country by yourself. They display such mastery skill as to suffice to make them rival the pictures of Grand Chang (of the Northern Sung dynasty—died to 1126) or those of Ma Yuan (of the Southern Sung—1123 to 1225). If you will come to my country, I shall feel it a privilege to be permitted to become your pupil." This fact alone is sufficient to enable us to understand Motonobu's eminent attainments as an artist. The plants and flowers painted on the mounting of the screens are also by Motonobu himself.













養正學堂

扇面萩兔圖(紙本着色)

本阿彌光悦筆

竪五寸七分、横一尺八寸一分

男爵九鬼隆一君藏

徳川の初世西暦第十七世紀の上半に當り桃山風の華麗豊富なる趣に土佐の古法を參照して更に一種の風格を創し以て京都に於ける元祿美術の先驅を爲したるものは豈本阿彌光悦の一派にあらずや然るに世人動もすれば光琳の盛名に眩し斯流に名くるに光琳派を以てすれども其淵源する所を詳ねれば光琳は唯よく光悦を祖述したるに過ぎざるなり固より光琳の畫に巧なる其盛名を博せるも決して偶然にあらずとも然れども故らに時好に投じて豪華を擬したるの痕なきに非ず光悦に至りては則ち然らず其氣宇高尚にして其家素より書を以て業とせず祖先の衣鉢を繼ぎて刀劍の鑑定に衣食し時て或は彩筆を揮りて興を遣り茶香を點じて雅懷を伸べたるものなるが故に其畫く所のもの概ね骨節厚潤雅にして氣韻太だ高く毫も光琳の畫に於けるが如き匠氣の存するを認めざるなり茲に掲ぐるもの、如き僅に扇面の小品に過ぎずと雖も彼れの眞面目を發露せる佳作なり其畫風の潤麗なる其意匠の高深なる特に濃厚なる色彩の能く調和して些も鄙俗の態なきところ實に光悦獨逸の妙技なりと云ふ可し其右方に書せる歌は新古今和歌集戀部に宇治にて夜戀といふ事をおのこともつかうまつりに

藤原秀能

袖の上に謹めゑ月はやどるそと俗所になしても人のどへかし  
 であるものにして畫意と何等の關係なしと雖も其書法の道逸なる大に見るに足る光悦初め書を近衛龍山公に學びて御家流の手跡を能くし或は青蓮院の尊純法親王に學びたりとも云ふ中頃道風佐理の跡を摹して遂に一家の風を興し近衛信尹公及び松花堂昭乗翁と共に當時の三筆と稱せらる蓋し光悦の多藝多能なる其本業たる刀劍の鑑定磨礪淨拭の技に精通したるは勿論書畫共に其造詣を究めて光悦流の開祖と仰がれ又製陶に漆器に高繪に各其妙を盡し奇想人意の表に出て雅趣溢るるが如し加之茶事を右田織部に學びて之に通曉せりと云ふ能く多技に涉り諸道に達したること光悦の如きは古今多く其比を見ざる所なり

光悦本氏は松田と云ひ徳又齋又徳本齋或は白徳齋と號す片岡治郎太夫の三男にして本阿彌光心の養子となる晩年洛北鹿峯に隱棲し居を太虛庵と名づけ又鷹峯舎と號せり寛永十四年西暦一六三七年二月三日八十二歳にて歿す法號を了寂院と云ふ

HAGI (LESPÉDEZA BICOLOR) AND RABBIT.

(Fan, in colours on a gold ground; 1 foot 3½ inches 1 y 6¼ inches.)

BY KÔYETSU HON-AMI.

OWNED BY BARON RYÛICHI KUKI.

(WOOD-CUT.)

In the beginning of the Tokugawa Shogunate, Kôyetsu Hon-ami, an able artist—combining the luxury of the Momoyama arts with the old style of the Tosa school, founded a new method and served as a forerunner of the Genroku arts (end of the 17th century). As his follower, Kôrin Ogata flourished during the halcyon days of the Tokugawa government, so that people used to call that art-style the 'Kôrin School;' but in reality Kôrin was only the promoter of his predecessor's art-method.

Kôyetsu's family were professional experts in swords; but his genius was not restricted to that branch alone. He was a skilful writer of Chinese ideographs, in which art he was one of the 'Three Pens' of his time, being the founder of the Kôyetsu school; and further—in painting—he was the founder of an original method, as has been stated. This is not all. In designing on earthenware, on plain lacquer pieces, or on gold and silver lacquers, he was just as skilful as in the other lines. In the tea-ceremony, too, he was a master, having been a pupil of Oshichi Furuta. His wonderful skill in every department of art, which gained such general admiration for him during his own time, is now exhibited in the reproduction here given; the writing, as well as the painting being his own. He died in Kyôto, in 1637, aged eighty-two.









花車圖屏風一雙(金碧紙本着色) 狩野山雪筆

(每型五尺八分、横一丈一尺八寸四分)

京都山田定兵衛君藏

鉉に出せる花車の圖は燕子花藤牡丹萩紅葉菊花の類を  
大小三車に滿載したる有様を書けるものにて、珍彩華麗  
粲然人目を奪ふ。是れ狩野山雪の揮灑する所。山雪、天正十  
八年—慶安四年即ち西暦一五九〇年—一六五一年は第  
八冊に述べたる如く、山樂永祿二年—寛永十二年即ち西  
暦一五五九年—一六三五年に就きて其書法を受けたれ  
ども、後自から其格を變じ、山水人物花卉鳥獸等皆雅率秀  
潤にして、山樂の書ごおのづから其趣を異にするに至れ  
り。然れども此圖の如きは、濃彩妖艶にして、圖樣結構亦模  
様の傾向を帯び、普通見る所のものと頗る其撰を殊にし、  
桃山時代の餘韻を趁ひ、義父山樂の妙趣を發揮したるが  
如きの觀あり。想ふに山樂、山雪に妻すに其女を以てして、  
狩野氏を冒さしめ更に立て、嗣と爲し其藏する所の番  
稿遺墨を擧げて之に附與したるは、畢竟山雪が自己の書  
術を極め能く這般の靈筆を揮ひたるに由らざる可らず。  
即ち山雪傑作の一として之を珍重す可きなり。

ORNAMENTAL FLOWER-CARTS.

(A pair of folding-screens, in colours on a gold ground; each, 5 feet  $\frac{3}{4}$  inch by 11 feet 9 inches.)

BY SANSETSU KANÔ.

OWNED BY Mr. SADABEI YAMADA, KYÔTO.

(COLLOTYPE.)

The large flower-cart contains, as is seen in the first plate, peonys, wisteria japonicas, etc.; while the small one has sweet-flag. In the second plate, the cart contains chrysanthemums, asters, *kagi* (hespedeza bicolor), and maple-leaves. Thus they represent three seasons: spring, summer, and autumn.

Sansetsu Kanô (1590-1651) was, as we stated in Vol. VIII., a pupil of Sanraku (1559-1635), but afterwards changed his style; his originality being displayed in paintings of flowers, animals, birds, or the like. In the pictures here given, however, we observe that there are other elements than the mere combining of colour and taste, and that they differ from the artist's usual works. Perhaps it is not too much to say that Sansetsu is here imitating his teacher Sanraku's style and conceptions. The master, it is said, gave his daughter in marriage to the pupil, and made him the successor in the artistic line of the school. Our artist seems to have been considered, by his teacher, the chief of the Kyôto Kanô, after himself. The pictures here reproduced are, in any case, worthy of the office which the teacher entrusted to his pupil.







樓山堂





繪圖(絹本着色) 狩野常信筆

(竪三尺一寸四分、横一尺)

東京東山善四郎君藏

狩野常信は信信の長子にして幼名を三位通稱を右近と云ふ剃髪して養朴と改め古川と號す又中務卿法印と稱し別に耕寛齋青白齋紫微齋寒雪子靈清散人等の號あり寛永十三年(西暦一六三六年)三月十三日京都に生る父に従ひて江戸に上り厩大猷公御川三代將軍家光及び殿有公四代將軍家頼に謁し命によりて書を作り賞賜を受けること甚だ多し寶永元年十月十二日法眼に敘し六年十一月三日法印となる此年紫宸殿の賢章障子及び仙洞御所の書を命せられ其他紅葉山の壁屋に描き又琉球中山王に賜ふ所の屏風に筆を染めて褒賞を受けたること枚舉に遑あらず且つ寶永七年十二月十九日武藏國大里郡沼黒村和田村に於て二百石を賜ふ正徳三年(西暦一七一一)年正月二十七日歿す年七十八池上本門寺に葬る法證を常心院道雪日觀居士と云ふ常信初め書法を父常信に學び後教を伯父探幽に受けしと云ふ其書く所の山水人物花鳥等皆妙に水墨設色俱に巧なり即ち狩野家に於て探幽に次ぐの名手は此人なり常信又古畫の鑑識に長じ覺て和歌を能くし其味草履みて巻を成すと云ふ以て其雅濃詞藻を知るに足る而して其書の超然塵俗を脱するもの宜なりと謂ふ可し茲に掲ぐる書の如き以て一代の大作と爲すに足らざるも用筆正格にして氣韻高邁に其賦彩の配合最も妙を究めて濃淡相照應し意匠亦頗る奇技觀者をして坐ろに活秀の感に堪へざらしむ道般の妙味は探幽と雖も未だ遠かに及び易からざる所あり此畫款識に就きて察するに彼れが六十九歳の末より七十四歳の末に至る間の作なるが如し即ち知る是れ常信の技既に老圓の域に進みて一世に卓出したる時の作なるを

HERON ON TREE.

(Kakemono, coloured; 3 feet 1½ inches by 1 foot.)

BY TSUNENOBU KANŌ.

OWNED BY MR. ZENSHIRŌ KURIYAMA, TŌKYŌ.

(COLLOTYPE.)

Tsunenobu, the eldest son of Naonobu Kanō, was born in the city of Kyōto, in 1636. During his boyhood he was called Sammi or Ukon, but when he entered the priesthood he received the name of Yōboku or Kosen. He had several pseudonyms, Kōkansai, Seihakusai, Shibibō, Soku-unshi, Kōcho-sanjin, etc. In his youth he went to Yedo (now Tōkyō) with his father, Naonobu, and oftentimes had the honour of being received in audience by Iyemitsu, the third Shōgun of the Tokugawa dynasty, and by Iyetsuna, his successor, and they, admiring his pictures, presented him with many gifts. He was appointed Hōgen in 1704, and Hōin in 1709. He was several times commanded to paint on the walls of Imperial Palaces, and frequently upon these occasions the Emperor rewarded him with presents. He died in 1713 at the age of seventy-eight.

Tsunenobu is said to have studied the rational methods of art under his father, in his early years, but afterwards he was instructed by Tannyū, his uncle (1602-1674). In pictures of landscapes, of human figures, of flowers and birds, and of all other subjects, he well displays his eminent talent, either in monochrome sketches or in coloured productions. He is considered to have been an able artist, and takes his place next to Tannyū, one of the greatest names of the Kanō school. Although the picture here reproduced is not the best of his productions, the dexterity displayed in the brush-work, the consummate taste, the elaboration of the colour scheme, and the peculiar design, are all very attractive. According to the signature, this picture was executed during Tsunenobu's old age, — perhaps between his sixty-ninth and seventy-fourth years, — when his talent had become ripened to the utmost height of his attainment.







[illegible][illegible]

（望）二只一廿四分，耐一只

繪圖錄本卷四 錢理常計筆

(about 1 yd across), 2 feet 1½ inches by 1 foot.

COLLOTYPE,  
OWNED BY MR. ELSHIEB KURAYAMA, TOKYO.

風雷二神圖屏風(金碧紙本着色) 尾形光琳筆

(各幅五尺四寸五分、横六尺四寸)

伯爵徳川達孝君藏

風雷二神のことは、既に第一冊に掲げたる宗達筆の同圖に於て之を述べたり。此畫の筆者尾形光琳、明暦元年—享保元年即ち西暦一六五五年—一七一六年は第四冊四季草花圖の説明中詳述したる如く、光悦弘治二年—寛永十四年即ち西暦一五五六年—一六三七年及び光悦と時を同うしたる宗達の二人に私淑して其畫風を傾悟し、更に新意を出だして畫界に一生面を開きたる人なり。殊に此畫は宗達の圖を模して繪けるものなれば、兩々比較對觀せば、おのづから無限の趣味を感ず可し。但し宗達の畫は高雅風韻餘りありて筆才足らず。光琳は筆才餘りあるも、一種の匠氣あるを免れず。蓋し是れ兩家の資性然るを致すものなる可し。兎に角に、此畫は光琳の作中殊に傑出の物にして、古來世人の喧稱するも誠に故ありと謂ふ可し。

GODS OF THUNDER AND OF STORM.

(A pair of folding-screens, in colours on a gold ground; each, 5 feet 5½ inches by 6 feet 4 inches.)

BY KÔRIN OGATA.

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE.)

As to the Gods of Thunder and of Storm, we have spoken under the pictures of like nature, by Sôtatsu Tawaraya, reproduced in Vol. II. of the present series. As we have stated in Vol. IV under 'The Seasons Florally Represented,' by Kôrin Ogata, (1655-1716), the painter, after having learned the art-styles of Kôyetsu Hon-ami (1556-1637) and Sôtatsu, his contemporary, created a new style by his unequalled originality. The pictures, which we have here reproduced, were painted in imitation of those by Sôtatsu, and must be compared with them as to details. The work of Sôtatsu is full of taste and refinement, yet we detect certain defects in the manner of handling the subject. The pictures by Kôrin, on the contrary, are admirable in their power, although his ambitious spirit seems somewhat to affect his taste. It is their truth to Nature that gives these works such effect. However, we may consider them, the pictures are among our artists' masterpieces, and there is ample reason for their having held the admiration of people from olden times.







[illegible][illegible]

（名）正只四女正發，附六只四發。

風雷一轡圖

GODS OF THUNDER AND OF STORM.

OWNED BY: CUNY STATE LIBRARY

to which we add





琴棋書畫圖屏風(紙本着色) 英一蝶筆

(全幅五尺二寸一分、横一丈二尺二寸)

子爵大河内信好君藏

古來琴棋書畫を書くもの多しと雖も其圖様の新奇拔なる、  
 茲に出せるもの、如きは甚だ稀なり蓋し一蝶承應元年—享  
 保九年即ち西暦一六五二年—一七二四年の此畫は春夏秋冬  
 の四時を琴棋書畫の四遊に配し更に之を公武と神佛とに寄  
 せて畫きたるものにして意匠の非凡なる一蝶にして始めて  
 克く之れあるべし一蝶性頗る豪放にして時に或は狹斜の巻  
 に豪遊を試み頗飲長夜猶ほ能く筆を弄して滑稽諧謔の圖を  
 作り問々寓するに諷刺の意を以てし觀る者をして且つ笑ひ  
 且つ驚かしめしこと屢なりしと云ふ、されば此畫の如く新趣  
 を出だし奇致を顯はすは一蝶の長技なり、一蝶の畫較もすれ  
 ば滿幅の霸氣人を撲て來り冲和溫淳の趣に乏しきもの渺か  
 らずと雖も此畫は極めて沉厚謹密なり之を據に掲載せる懸  
 瀑飛燕の圖と對比するに其風趣全く別手に出づるが如しそ  
 の變幻自在にして端倪す可からざる概ね此類なり、一蝶初め  
 狩野安信に學ぶと雖も天賦の技能は則ち狩野氏の畫法を墨  
 守するを以て足れりとせず、突然大觀して其格を破り古江戸  
 の美術界に一種平民的の趣味を發揮せしは亦是れ一個の人  
 豪と云ふ可し

THE FOUR ARTS.

PLAYING THE LYRE AND CHECKERS; WRITING AND DRAWING.

(A pair of screens, coloured; each, 5 feet 2 inches by 11 feet 11½ inches.)

BY ITCHÔ HANABUSA.

OWNED BY VISCOUNT NOBUYOSHI ÔGÔCHI.

(COLLOTYPE.)

'The Four Arts' is a favourite subject with artists, and since hundreds of years ago has been often treated in a great variety of ways, but there have rarely been such unique designs as are shown in the present illustrations. In the pictures here reproduced, each of the four arts is associated with one of the four seasons by appropriate scenery; and, furthermore, each is matched with some branch of the more serious affairs of life, literature, arms, and religion as connected with Shintô or Buddhist temples. Such an original design could hardly have been conceived by an ordinary artist, and the fact that Itchô was a very ingenious painter is fully demonstrated by these pictures. It is said that Itchô, indifferent to conventional matters, indulged in wine to excess; but, even when intoxicated, he painted caricatures in which he skilfully exposed the foibles of society and the weaknesses of human beings. On looking at such pictures, therefore, people burst into laughter, while, at the same time, they were constrained to yield to the influence of their allusions. The facts being as we have stated, such grave and earnest pictures as the present ones are rarely found among Itchô's productions. They are quite exceptional, and the great difference between the brush-work and taste displayed in them and in 'Waterfall and Swallows,' reproduced in a previous volume, is so very noticeable that the pictures seem to have been painted by different hands: the explanation of this difference is found in the fact that Itchô's attainments in various methods of handling his brush were exceptional. At first, he studied art under Yasunobu, of the Kanô school, but his own, inherent genius was too great to permit of his clinging to that method and eventually, having put aside all that he had learned, he developed his own, unique style; the light of his genius falling upon the artistic world of Yedo. A short account of Itchô's life (1652-1724) was given in Vol. VII.







第、然其國に就出するに其國を全う限るに由るを曉し

[illegible]

骨を問う河をさし、船に意を以て、舟を弄せり。且つ、文の  
 二、参差を編へ、通じて、舟に引續く。筆を弄して、舟を弄し、

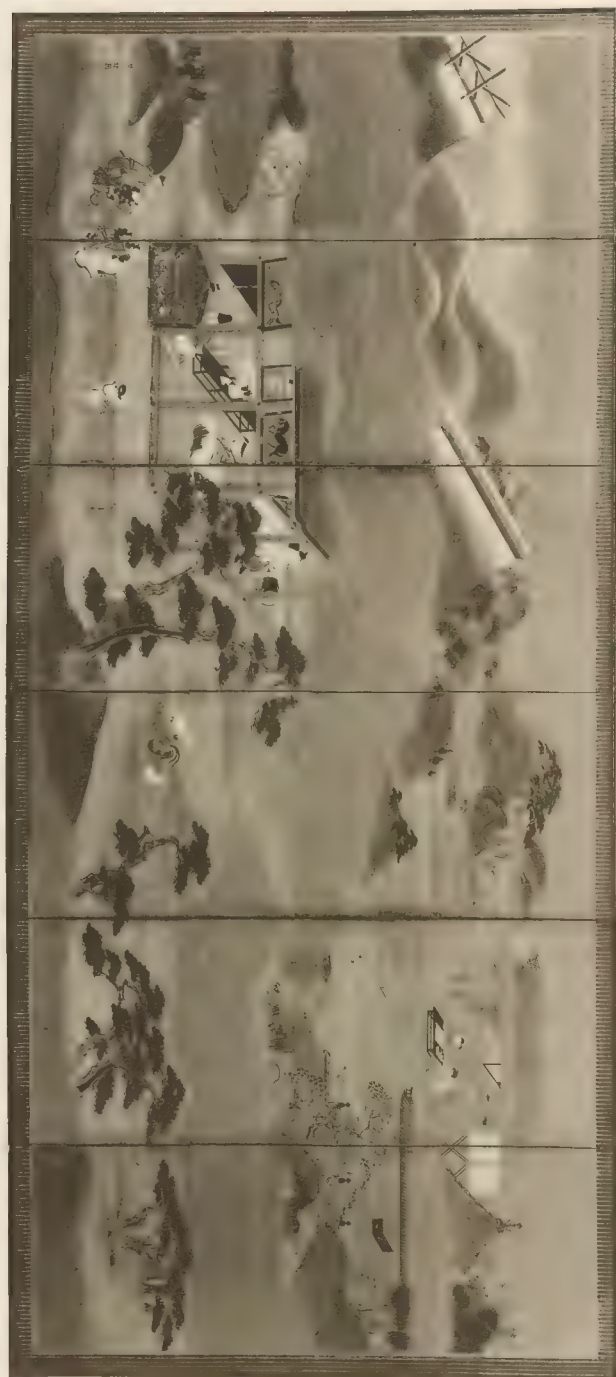
寛く大なる心。一、無所執著の心。二、和氣を養ひて  
世に害を及ぼさぬ心。三、忍み人を見ゆる心。四、丁度なり

の國から海苔苗を四族分通り買ひ寄せたが、鹽麩の日本

幾つ出たもの、暖かい書が得た。蓋し一熟派の公平  
 言來、其の書に盡くもの、是しと教ふ、其國の、其  
 其の書に盡くもの、是しと教ふ、其國の、其

於正以二廿一。 郡。 交二八。 七。

琴瑟琵琶圖 風簾本齋 英一







梅花遊兔圖(絹本着色) 支那清朝沈南蘋筆

(竪七尺六寸三分、横四尺二寸五分)

大阪住友青左衛門君藏

沈南蘋は第七冊にも既に述べたる如く清國吳興浙江省湖州府の人にして享保十六年(西暦一七三一年)十二月始めて長崎に來り同十八年(西暦一七三三年)九月歸國したり即ち其在留僅々二年に滿たざりしも寫生の畫風を熾にして我が美術界に貢獻したるの功頗る大なるものあり傳へ云ふ南蘋長崎に在るの日官盛に其書を徵し一歳殆ど二百幅を越え之に應ずるに日も亦足らざりしを以て人の其書を需むるあれば門人をして代て之を揮灑せしめ之に署するに自己の名を以てして僅かに其責を塞げりと云ふ故に世間往々其落款異にして畫は則ち信す可らざるものあり然れども此畫の如きは筆力超凡賦彩妍麗巧みに梅花小禽群兔の類を寫し來て生氣躍上に溢る、虞南蘋の面目濯々掬す可し蓋し是れ南蘋の真筆にしてしかも一代の傑作なり且つ此畫の落款に乾隆丁巳小春の文字あり乾隆丁巳は我が元文二年(西暦一七三七)に當り南蘋歸國數年後の作なるを知るべし其技の圓熟せる宜なりと云ふ可く洵に愛惜す可き名品なり

PLUM-TREES AND RABBITS.

(Kakemono, coloured; 7 feet 7½ inches by 4 feet 4 inches.)

BY CHEN NAN-PIN (CHINESE.)

OWNED BY Mr. KICHIZAEMON SUMITOMO, ŌSAKA.

(COLLOTYPE.)

Chen Nan-Pin was, as is stated in Vol. VII, under 'Flowers and Birds,' a native of Wu-hsing, in Che-chiang, China. He arrived at Nagasaki in December, 1731, and returned home in September, 1733, staying at Nagasaki for only twenty-two months. Notwithstanding his short sojourn in Japan, the service he rendered our pictorial art, by instructing his Japanese pupils in his realistic style, was invaluable. It is said that, while he remained at Nagasaki, he was compelled to paint more than two hundred pictures a year for the government officials, and that he found his own time completely taken up in this occupation. Consequently, whenever he received a commission to paint for anyone else, he would permit one of his pupils to do the work and would allow him to retain the emolument, while he himself only signed the picture. There are, therefore, many of his pictures extant which are not genuine, nothing but the signature being really his. The present picture, however, can never be classed with that sort. The brush-work is very superior, the colouring is wonderfully delicate, and all the details of the plum-trees and every action and attitude of the rabbits, are distinctly brought out on the canvas. In all these salient points, unequalled by any of his pupils, we perceive the unmistakable characteristics of Nan-pin. According to the writing at the left-hand margin, this picture was painted in 1737, four years after he returned home, and therefore it is the production of his old age, when his attainments had reached their maximum degree of excellence.





南燕國姓平舒の字あるを映ふハ其姓の國燕なる直なる文字あり故に丁曰は燕を示文一筆西魏一ハ三ハ平ニ當り

了了と一升の漿升じ且て此雀の落焼じ薄切て白小  
 の器へ、奥の隙の油目懸や映す下じ蓋じ其の南條の真筆に  
 臥し趣趣澤澤にふゝ落す小雀、其の隙の隙さ蓋じ來て空に落し  
 驚か眼を詰す下とちるものなり然れど此雀の成ちお華々  
 と動けし其雀を塞じしと云ふ趣じ世間計や其落焼真つじ  
 了了と升て空を舞廻すじと云ひ釋する、其自らの香さよ  
 の日にも亦臥しとるじと以て人の其雀を當てるものや門人  
 落るの目官筆に其趣を露じ一處候と二百兩を懸へて一應手  
 に賞耀じたるの良趣の大なるものなり餅へ云ふ南條真鶴に  
 餅や二幸に落せばとるじと喜ぶの雀屋を懸じしに其は美事歟  
 こそと同十八幸西條一十三三幸式日親國じと暗し其雀留  
 意の人じ了了と卒塔十六幸西條一十三幸十二日候とて其趣  
 此南條の落す餅に到り趣へたるや、此國泉與前日香附出

大過卦必吉式辭四章

（張廿八廿三食） 辭四八三廿五食

蘇林並更圖錄本卷四 支派部陸北南燕

## PLUM-TREES AND RABBITS.

(Kalamito, coloured; 7 feet  $7\frac{1}{2}$  inches by 4 feet 4 inches).

BY CHEN NAN-PIN (CHINESE)

OWNED BY MR. KICHIZAE MON SUMITOMO, OSAKA.

(COLLOTYPE.)

Open War-Pin was as shown in Vol. VII, under 'Flowers and Birds,' a notice in Wain-pai, in the Chinese, dated. He arrived at Nagsasai in December, 1931, and returned home in September, 1933, staying at Nagsasai for only two months. Notwithstanding his short sojourn in Japan, the service he rendered our pictorial art by instructing his Japanese pupils in his workshop is invaluable. It is said that, while he remained at Nagsasai, he was compelled to paint more than two hundred pictures a year for the Government officials, and that he found his own time completely taken up in this occupation. Consequently, whenever he received a commission to paint for an individual, he would grant one of his pupils to do the work, and would allow him to retain the earnings while he himself signed the picture. There are, therefore, many of his pictures extant which are not genuine, nothing but the signature being really his. The present picture, however, can never be classed with that sort. The brush-work is very superior, the coloring is wonderfully delicate, and all the details of the plants and every action and attitude of the rabbits are admirably given out on the canvas. In all these respects, undoubtedly by way of his pupil, we perceive the unmistakable characteristics of Nan-pi. According to the writing at the left-hand margin, this picture was painted in 1931 four years after he returned home, and therefore it is the production of his old age, when his

難福畫卷(紙本着色) 圓山應舉筆

全三卷中第一卷の二段

第一卷全長五丈二尺六寸八分、幅一尺六分

近江國天台宗寺門派總本山園城寺塔頭圓滿院藏

難福畫卷は七種の幸福と七種の厄難とを描寫せるものにして三卷あり第一卷と第二卷は其難の部にして第三卷は即ち福の部なり、此の寫生派の泰斗たる圓山應舉享保十八年一寛政七年即ち西暦一七三三年一七九五年が圓滿院宮祐常法親王に仕へたりし時命を奉じて書けるものにして幾んど三年の星霜を費やし明和五年西暦一七六八年三十六歳の時之を完成したりと云ふ後光格天皇深く之を愛惜し寛政年中西暦一七八九年一八〇〇年命じて門外に出だすことを禁じ給ひしにより出門禁止畫の稱あるに至れり茲に出す三圖は七難中地震火災雷鳴の三難にして何れも第一卷中の圖なり、七難のことは觀音玄義疏及び仁王經等に由てたれども此卷首なる法親王の序文によれば此畫は例を現に世人の聞睹せる事實に取り觀る者をして惡を捨て善に進ましめん爲めに畫かしめ給ひしものなりと云ふされば卷中の圖何れも夫の佛説によりて畫きたる地獄極樂の圖など全く其撰を殊にせり觀來れば轟然一震地裂け家壊れ偶戶外に逸奔したるも或は眩暈して地上に仆れ或は地の裂罅に陥落し僅かに難を竹林に避けたる者も更に生氣を覺えざるの狀又猛火焔々たる焦熱の境に男女老幼叫喚して逃げ迷ひ騎馬の士が鎮火救命に奔走するの狀又黒雲天に漲りて電光閃々樹幹を劈き風雨猛烈地上を撃ち數個の男女畏怖窮迫せるの狀何れも真に迫り人をして悚然毛髮を樹へしむるものあり此圖や應舉の未だ大名を成さざりし時に畫かれたるものなり然れども其寫生に意を用ふるの深き後來購翼を丹青界裡に張るの素は十分に之を認むるを得べし本書應舉の畫を掲ぐることに既に數次或は中年の作あり或は晩年の作あり覽者彼此對看比較せば審かに其技藝進歩の迹を窺ふを得べし

FORTUNE AND MISFORTUNE.

(Three parts of the 1st of three rolls, slightly coloured; each roll, 53 feet by 1 foot  $\frac{3}{4}$  inch.)

BY ÔKYO MARUYAMA.

OWNED BY THE TEMPLE, ENMAN-IN, MI-DEIRA, ÔMI.

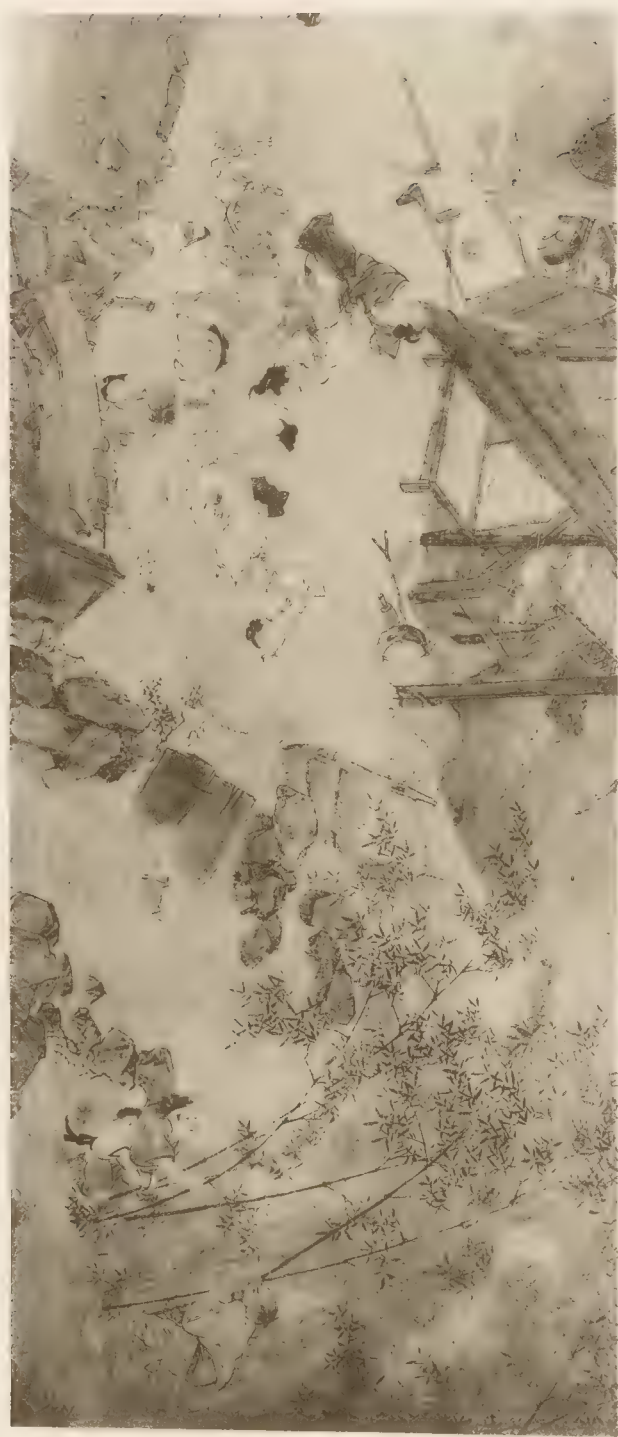
(COLLOTYPE.)

These sketches of Fortune and Misfortune are pictures which represent human affairs in all kinds of conditions of luck and misery. They consist of three rolls, the first and second of which depict misfortune, while the third represents those of fortune. They are all the work of **Ôkyo Maruyama**, (1733-1795), the founder of the new realistic school, who is said to have finished them in three years. Emperor Kôkaku admired them greatly and commanded that they should never be taken out of the temple wherein they were kept. The pictures here reproduced represent three mishaps; i. e., earthquake, fire, and thunderstorm. The rolls are said to have been painted when Ôkyo was in his thirty-sixth year (in 1768), and therefore they cannot be considered as work executed at the height of his career; yet we discover in them his earnest attempt to copy real life, in which line he afterwards made for himself such a great name.

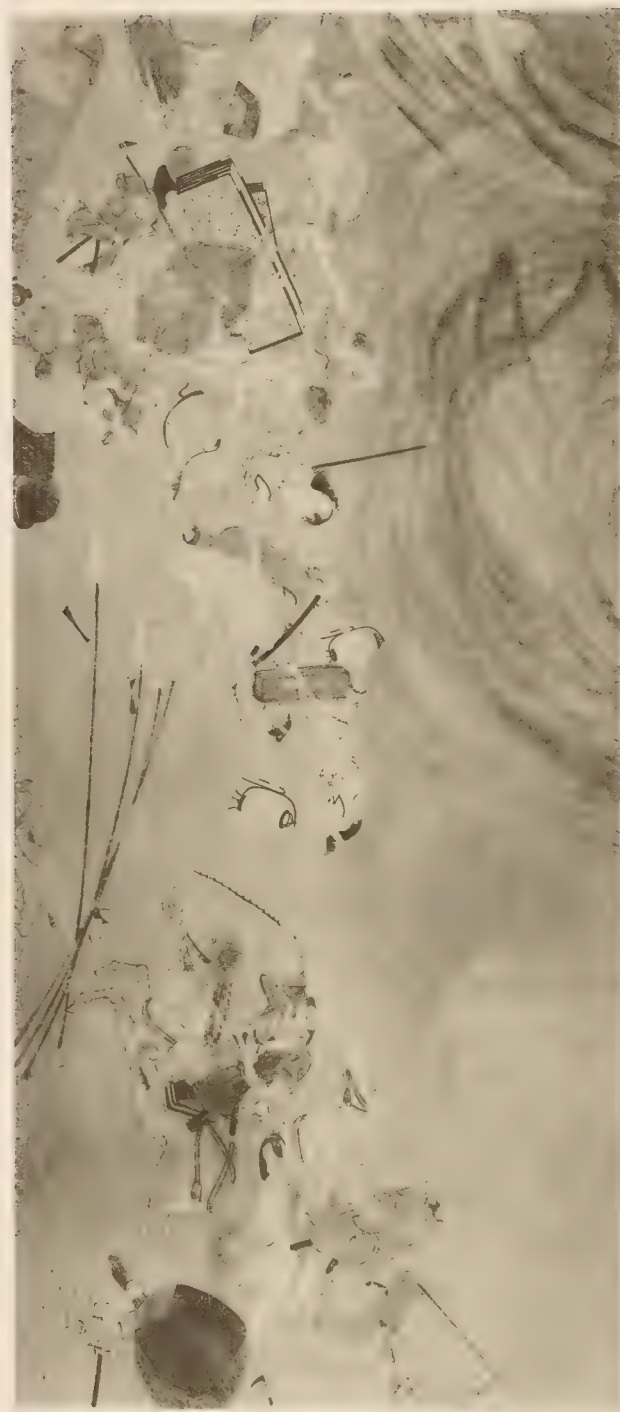
We have already reproduced several of Ôkyo's works, some being the efforts of his middle age, others those of his later years: if they are all compared with one another, it will be easy to discover the tendency of that idea which led him to his final achievement as a great realistic artist.







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（一百）











群猿圖(絹本着色) 森狙仙筆

(竪三尺二寸六分、横五尺二寸四分)

男爵伊達宗曜君藏

徳川時代の中葉(西暦第十八世紀の上葉)清人沈南蘋等長崎に渡來し寫生風の繪畫を以て邦人の耳目を聳動せしかば其門に趨り其風を慕ひ其書を學ぶ者輩出し寫生の風大に我が畫壇に流行するに至れり而して或は心を鳥獸に専らにし細かに其姿態を描寫して以て一派の巧を顯はせし者も亦尠からず乃ち岸駒の虎畫に妙を得若冲の鷄を寫すに長じ狙仙の力を猿猴を描くに専らにせしが如き其尤も顯著なるものなり狙仙文政四年即ち西暦一八二一年歿す第三冊に其傳ありは初め祖仙を以て其號としたれども狙公を寫すに妙を得たるの故を以て祖字を改めて狙としたりと云ふこは當時の儒宗柴栗山が狙仙に贈れる詩によりて世に傳はる所なり

玆に掲ぐる群猿の圖は狙仙の妙技正に圓熟の境に達したる頃の畫にして其一代の作中にありて最大傑作と稱せらるゝものなり縁上無數の猿猴個々其姿態を異にして而かも一々其情狀を盡し眞に實物に接するの感あり傳へ云ふ狙仙筆硯を携へて深く山中に入り溪を渉り嶺を攀ちて觀し猿猴の棲息する所を訪ひ其舉動を寫生して切瑛すること數年の久しきに渉りしと此畫の如き妙作あるも決して偶然にあらずと謂ふ可し

MOMKEYS.

(Kakemono, coloured; 3 feet 3 inches by 5 feet 2½ inches)

BY SOSEN MORI.

OWNED BY BARON MUNEAKIRA DATÉ.

(COLLOTYPE.)

About the middle of the régime of the Tokugawa dynasty of Shōguns, certain Chinese artists, for example, Chen Nan Pin, and others, came to Nagasaki and exerted great influence in Japanese artistic circles by their realism. It was for this reason that a large number of artists went to Chen Nan-pin and either actually received instruction from him or else became followers of his art-methods. His realistic style having thus become popular, it naturally followed that there were many artists who endeavoured to draw birds or animals in their natural environment, and who therefore became noted for their technique: for instance, Ganku (1749-1838) well known for his skill in depicting tigers; Jakuchū (1721-1800) eminent at portraying domestic fowls; and our artist, Sosen, famous for his pictures of monkeys. In his early days, the pseudonym of the last was Sosen (祖仙), but afterwards, having become noted as a famous hand at drawing monkeys, he changed the initial ideograph from 祖 to 狙; the latter meaning monkey.

The picture of monkeys before us is a production of Sosen's riper years, just when his artistic talent had attained its utmost skill, and it is pre-eminently his masterpiece. Gaze at this picture! It shows us an immense number of monkeys, and their attitudes, features, and characteristics are distinctly displayed; while every detail of the creatures' life is fully brought out on the canvas. We are told that Sosen once passed two or three years on a certain mountain, studying all about monkeys: how they appear when in motion and while at rest; how they look while asleep and when awake; how they cry and how they play. Sosen's conspicuous genius, without doubt, came from this painstaking study.







[illegible]

聖三太子宮

三ノ目 二ノ目

草花圖屏風(紙本銀地着色) 酒井抱一筆

(竪五尺四寸五分、横六尺四寸)

伯耆徳川達道君藏

酒井抱一寶曆十一年—文政十一年即ち西暦一七六一—一八二八年は前冊既に屢記載したる所の如く光琳の歿後數十年にして世に出で大に其畫風を慕ひ凡そ目撃する所の遺蹟は悉く之を摹寫して善へ且つ其印譜を蒐輯して之を同好に類も以て大に其風趣筆格を發揮したり而して此隔世の師弟兩個の筆蹟の妙趣を對照御覽せんと欲せば須らく茲に出せる一雙の屏風に於てす可し此屏風の表面は光琳の筆に成れる風雷二神圖前に掲出せりにして抱一の此畫は即ち其裏面なり彼れは光琳の傑作にして此れは抱一の名蹟たり且つ表面は金地なるが故に裏面を銀地にしたるが如き其意匠の微對照の妙を見る可し殊に草花の畫は抱一の最も得意とせし所就中此畫は大の博物館所藏の四季花鳥書卷第四冊及び第八冊參看と並び稱す可きものにして着色婉麗筆致優美觀る者をして嘆賞已む能はざらしむ即ち此屏風は二家の妙技を留むる所の希有の珍什たるのみならず光琳の宗達に於ける及び抱一の光琳に於ける畫承上の關係并に各自の特長を窺知するに足る可きものなり

PLANTS AND FLOWERS.

(A pair of folding screens, in colours on a silver ground; each, 5 feet 5½ inches by 6 feet 4½ inches.)

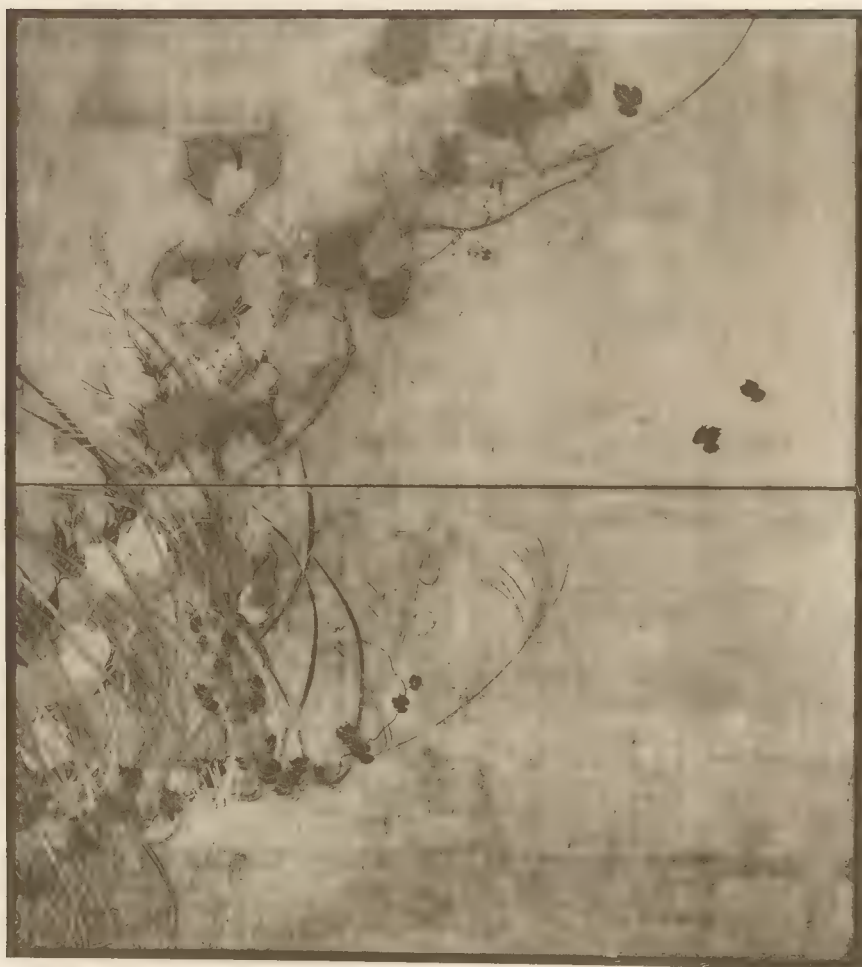
BY HÔITSU SAKAI.

OWNED BY COUNT SATOMICHI TOKUGAWA.

(COLLOTYPE)

Hôitsu Sakai (1761-1828), as we have often stated, flourished several decades after the death of Kôrin Ogata (died in 1716). He was a great admirer of the latter, and painted copies of almost every one of his works when he found among the people. He further collected copies of Kôrin's sign manual and published them for distribution amongst his friends who possessed sundred tastes. In this way, he tried to perpetuate the technique of the Ogata school. The folding-screens, from which these illustrations are taken, have pictures on both sides: on the obverse we have the Gods of Thunder and of Storm (see the preceding) painted by Kôrin on the reverse the Plants and Flowers, by Hôitsu. The excellence of the designs is most happily brought out by the contrast of the gold background of one set and the silver background of the other. Hôitsu was most skilful in depicting plants and flowers. Our pictures are particularly effective in the excellent way they display his adroitness in applying colours and in delicate treatment of his subjects. They are of inestimable value in showing the relation between Kôrin and Sôitsu, and that between Hôitsu and Kôrin.





其根一、其根二、其根三、其根四、其根五、其根六、其根七、其根八、其根九、其根十、其根十一、其根十二、其根十三、其根十四、其根十五、其根十六、其根十七、其根十八、其根十九、其根二十、其根二十一、其根二十二、其根二十三、其根二十四、其根二十五、其根二十六、其根二十七、其根二十八、其根二十九、其根三十、其根三十一、其根三十二、其根三十三、其根三十四、其根三十五、其根三十六、其根三十七、其根三十八、其根三十九、其根四十、其根四十一、其根四十二、其根四十三、其根四十四、其根四十五、其根四十六、其根四十七、其根四十八、其根四十九、其根五十、其根五十一、其根五十二、其根五十三、其根五十四、其根五十五、其根五十六、其根五十七、其根五十八、其根五十九、其根六十、其根六十一、其根六十二、其根六十三、其根六十四、其根六十五、其根六十六、其根六十七、其根六十八、其根六十九、其根七十、其根七十一、其根七十二、其根七十三、其根七十四、其根七十五、其根七十六、其根七十七、其根七十八、其根七十九、其根八十、其根八十一、其根八十二、其根八十三、其根八十四、其根八十五、其根八十六、其根八十七、其根八十八、其根八十九、其根九十、其根九十一、其根九十二、其根九十三、其根九十四、其根九十五、其根九十六、其根九十七、其根九十八、其根九十九、其根一百。

望正只四廿五，謝六只四廿

前賢處世全書

PLANTS AND FLOWERS

Höftan Sakai







虎畫屏風(紙本墨畫)

岸駒筆

(各屏五尺八分、横一丈一尺八寸四分)

京都下村正太郎君藏

岸駒寛延二年(天保九年即ち西曆一七四九年)一八二八年は第三冊及び第八冊にも述べたる如く、初め清人沈南鼎の筆意を學び後自ら一機軸を出だして岸派の祖となりし人なり其筆力勁健にして巧みに猛獸鷺鷥を寫し殊に虎畫に妙を得世人をして岸駒の名によりて直ちに虎畫を聯想せしむるに至れり傳へ稱す當時長崎の人某京の有名なる一外科醫に贈るに虎頭を以てせり醫乃ち之を駒に與ふ駒大に悦び四百餘人の門生を會して盛宴を張り得々として之を觀せしめたりと蓋し虎は由來本邦に産せず殆んど異虎を見るに由なし而して駒獨り真虎の頭を獲たるにより乃ち自ら虎頭館と號し其頭を以て粉本として盛んに虎畫を作り遂に妙を得たりと云ふ茲に掲ぐる一雙の屏風畫は其落款に示せる如く文化戊辰孟夏の作なり戊辰は文化五年西曆一八〇八年にして駒が六十歳の時に當り手腕正に練熟の境に達せる頃の作なるべしならず特に虎頭館の號を署したるより見るも此畫の會心得意の物たるを知る可く猛虎奔躍の狀寫し得て風生谷震の概あり亦是れ逸品と云ふ可し

TIGERS.

(A pair of folding-screens, monochrome sketches; each, 5 feet  $\frac{3}{4}$  inch by 11 feet 9 inches.)

BY GANKU.

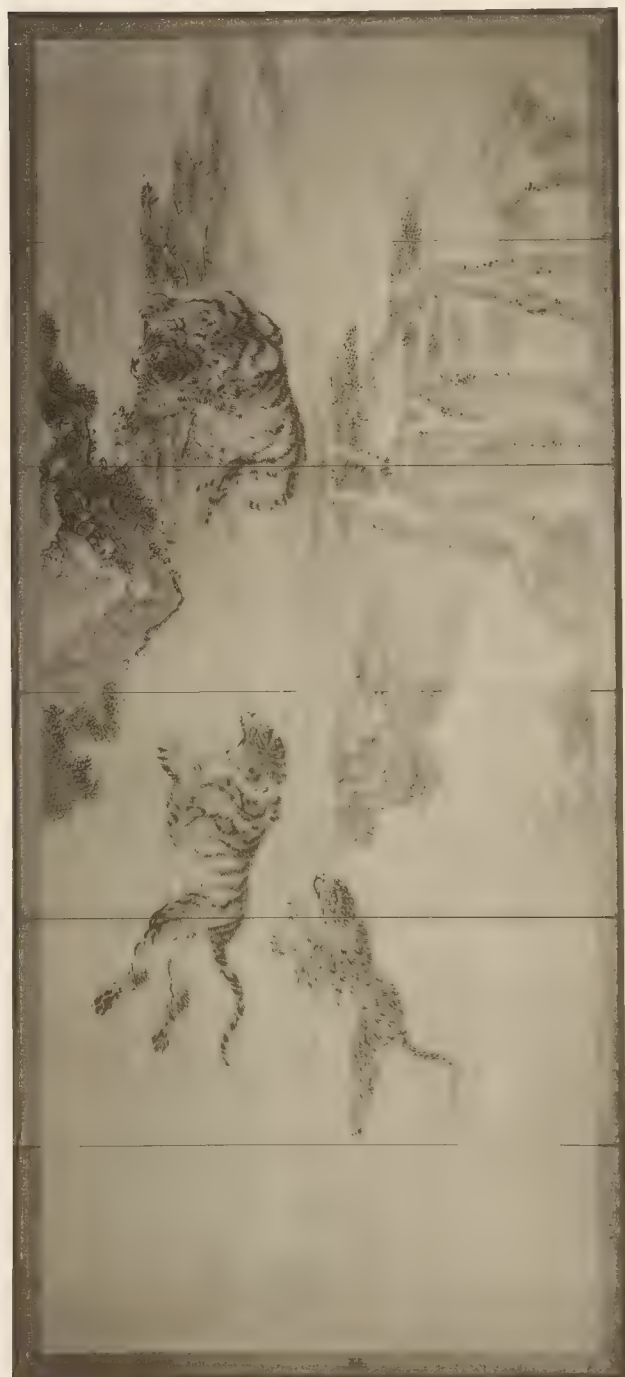
OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

Ganku (1749-1838), after having first mastered the style of Chen Nan-pin, a Chinese artist who flourished during the Ming dynasty (already mentioned in this volume), later on in his life developed an original style of his own, which is known as the Kishi school (see Vols. III and VIII). He was skilled in painting wild animals and birds of prey; but his special forte was the tiger; which, alone, came to be regarded as his speciality. According to a tradition, a native of Nagasaki presented a tiger's head to a surgeon of Kyôto, who in turn gave it to Ganku. The artist was highly delighted with his present and, in order to display his newly-acquired treasure, he called together his pupils, to the number of 400 or more, in order to entertain them at a feast. Since tigers have never been found in Japan, so far as we know, artists here have never been able to draw the animal from life. Ganku was the only one then living who possessed even so much as a tiger's head, and the advantage this gave him, enabled him to excel himself in painting the creature: he was so proud of this, that he adopted as his pseudonym Kotô-kwan ('Hall of the Tiger's Head').

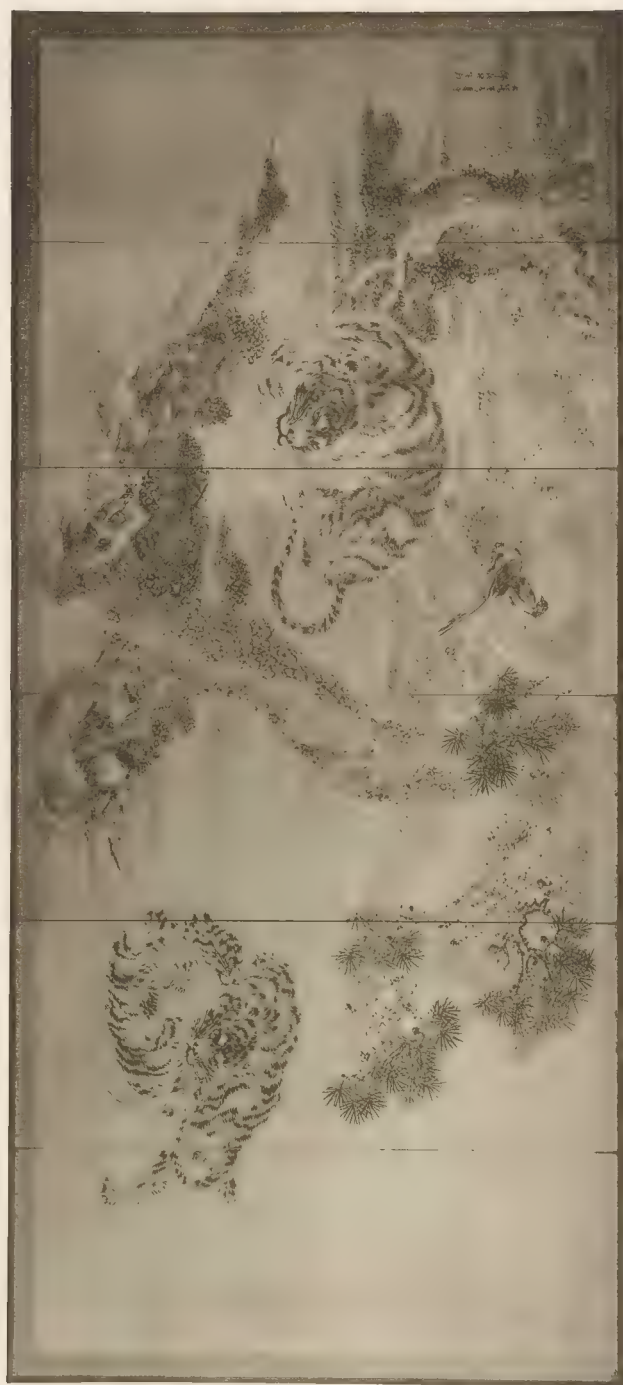
The pictures, which are mounted as folding-screens, bear a signature and a date by the artist, which indicate that they were painted in 1808, when he was sixty years old. From this we know that these tiger pictures were produced when Ganku was at the height of his ability, and we may be sure that they are masterpieces of their kind.













狸鳴圖雙幅(絹本着色) 森徹山筆

(全幅四尺二寸一分、横一尺八寸八分)

大阪住友吉左衛門君藏

茲に出す雙幅一はまゆみに鳴他は竹に狸を畫けるものにして是れ夫の狙畫に妙を得て其名聲藉甚たりし森徹仙延享四年—文政四年即ち西曆一七四七年—一八二一年の義子徹山の畫く所其墨氣の秀潤にして筆致の精緻なるよく森氏一家の妙を究む眞に父に懸ちざるの作なりと云ふ可し思ふに當時京洛には圓山四條二派の名工ありて恰も衆星の燦然たる觀ありしが徹山獨り浪華に在り彼等に對峙して亦異彩を放ち畫名一代に稱せられしもの前に此畫の如き技倆を有せしに由らざる可らず

徹山名は守眞字は子玄徹山は其號なり畫法を圓山應舉享保十八年—寛政七年即ち西曆一七三三年—一七九五年に學び人物に長じ兼て花木禽獸に巧にして嵐雪諒瑞等と共に應舉門下の十哲に數へらる後洋畫の風を慕ひて少しく其格を變せりと云ふ天保十二年西曆一八四一年歿す義子寛齋名は公恵また後素の妙を究め帝室技藝委員の榮譽を荷ひて其名を一世に馳す(寛齋は明治二十七年六月二日年八十二歳にて歿す)謂つ可し此父ありてまたよく此子ありと

BADGER: WILD-DUCKS.

(A pair of Kakemono, colored; each, 4 feet 2 inches by 1 foot 10 7/8 inches.)

BY TETSUZAN MORI.

OWNED BY Mr. KICHIZAYEMON SUMITOMO, ŌSAKA.

(COLLOTYPE.)

These pictures, of a badger and some wild ducks, were painted by **Tetsuzan Mori**, a son-in-law of **Sosen** (1747-1821) who was an artist especially famous for his monkey pictures. The coloring in the present pictures is very fertile and the brush-work minute; the action of the badger the grasshopper, and the drake, is most effectively brought out in the canvas in every detail; while the quietness of the resting duck is simply lifelike; the entire work displays most effectively the familiar Mori art method. The pictures are a masterpiece of the artist and in no way inferior to the productions of his father-in-law, Sosen. During Tetsuzan's time there were many eminent artists of the Maruyama and the Shijō schools in Kyoto, but Tetsuzan alone lived in Ōsaka, shedding abroad his artistic light there in opposition to his contemporaries of Kyoto. His common name was Morimasa, but he was familiarly called Shuzen. He studied art under Ōkyo Maruyama (1733-1795), and was most skilful in representing the human figure, as well as in depicting flowers and plants, and birds and beasts. He is said to have been one of Ōkyo's ten most distinguished pupils, but after leaving that master he changed his style somewhat by learning the art methods of Europe. He died in 1841.







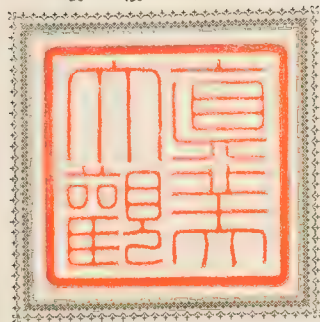






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